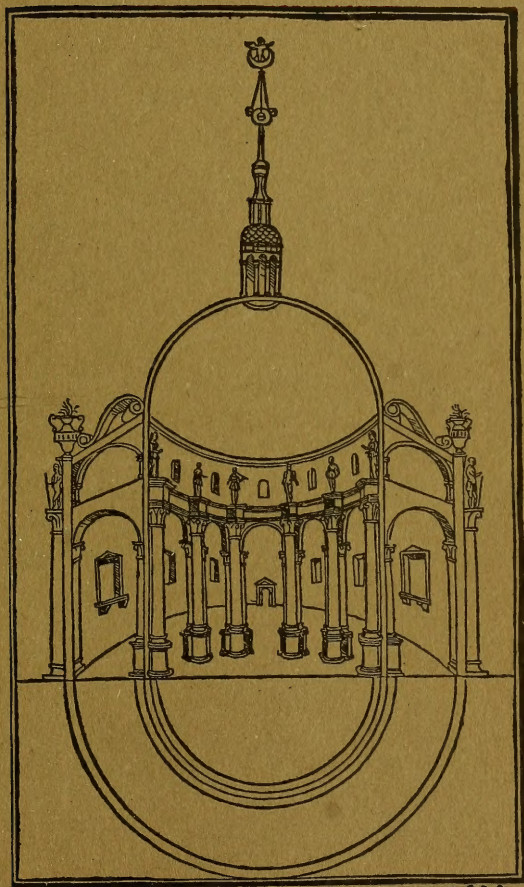


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"The Architect's Eye"



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THE COOPER UNION MUSEUM CHRONICLE

COVER ILLUSTRATION

from *Hypnerotomachia Poliphili* (Number 3)

The Cooper Union for the Advancement of Science and Art

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THE COOPER UNION MUSEUM CHRONICLE

VOL. 3 · NO. 4

SEPTEMBER, 1962

The Architect's Eye

ALL FORMS of creative art enjoy popularity for a time. They subsequently fall into disfavor, only to be "rediscovered" by a later generation. This is the case with architectural draftsmanship, which has lost the high esteem it once commanded. At the moment the consideration it traditionally received once more is being restored. A striking indication of this renewed sanction is seen in the fact that the faculty of the School of Architecture at Cooper Union now requires its students to master the evolution of architectural design through a graphic discipline. In carefully rendered ink drawings, they translate photographs of great buildings from the past into elevations, cross-sections, isometric projections and plans.

The tendency to concentrate on contemporary work, to a neglect of the study of the past, is particularly dangerous in the case of the visual arts, for the current criteria of living artists' works can degenerate through simple ignorance of what constitutes the great traditions of the past. Beyond the desire to display the wealth of the Museum's holdings of architectural design, beyond the mere demonstration of the development of architectural draftsmanship within the span of time encompassed by the selection included here, the primary motivation for this assemblage is to trace the range of concept and the diversity of ways the individual draftsman or theorist approach the subject of architecture.

The primary function of many architectural drawings is to present a three-dimensional structure, either in part or in its entirety, as accurately and as clearly as the occasion demands. Certain of the drawings included here, however, reveal a less formal function: that of evoking the imagination of the observer through the spontaneity of the architect's initial idea. One finds oneself confronted not so much by the statement of literal fact but with the impulse accompanying its first recording. It is the stage where the creator uses architectural forms to express abstract ideas, where there are no boundaries of knowledge to hamper the expression of his imagination. This is the most fascinating aspect of architectural design. Some draftsmen concentrate on creating wholly rational and probable buildings, others strive for the impossible, the fantastical, the irrational. We encounter these two divergent tendencies throughout the evolution of world cultures in all artistic forms. The one approach is a healthy counterbalance

of the other, for while one seeks to conform to and improve upon contemporary patterns, the other expresses radical, far-reaching ideas that accelerate evolution.

Architectural drawing, as we now understand it, really dates from the late 15th century. The Museum is fortunate in being able to begin this selection chronologically with a prime example of late 15th-century design, a German Late Gothic drawing for a steeple (No. 1). The radical change in aims and methods of architecture and architectural draftsmanship brought about by the subsequent study of archaeology can be seen in a drawing of somewhat more than a half a century later, a leaf from a sketchbook, probably by a Venetian draftsman (No. 4), in which Italian Gothic elements are delightfully mingled with new forms found only in Renaissance art.

With the advancement of standards of architectural design, stimulated by the Renaissance desire to emulate classical models, came, early in the 16th century, a sudden flood of illustrated books on architectural theory and practice. The first illustrated edition of the Classical Roman theorist, Vitruvius, was published in Venice in 1511. This was followed in 1556 by Barbaro's luxury edition (No. 13), more fully annotated and including corrections of the earlier edition. The limitations of the woodblock engraver are most apparent in this type of illustrated book, for they fail to reveal the finesse and delicacy found in any competent drawing of the period. For this reason original drawings are found to be more important in the study of the development of architectural design than any second-hand forms that are the graphic media.

In the *Hypnerotomachia Poliphili* of 1499 (No. 3), despite its being a superb example of book production for its day, the architectural illustrations are quite inferior to the figure work. The first genuine advance in architectural illustration was made by Sebastiano Serlio, soon followed by Labacco, in 1559 (No. 9). Labacco was not a fine draftsman, but his plates bear a clarity of detail and a concern for proper proportion that were necessary to the student. Palladio, an accomplished draftsman and one of the most original architectural designers of all time, saw how he could improve over these early efforts. With his abilities and the knowledge accrued to that time, his *I Quattro Libri . . .*, first published in 1570 (No. 16), became, after Vignola's *Regola delli Cinque Ordini* (No. 9), the standard source book on the Orders, and their proper application, for generations to come. It is interesting to note that all the major books on architecture during the Renaissance in Italy were published in Venice, the centre of the printing industry of the world, and the major theorists who wrote or compiled them, Alberti, Sangallo, Serlio, Barbaro, Vignola and Palladio, all came from Northern Italy.

In France, architectural publication flourished also. Philibert de L'Orme and Jacques Androuet Du Cerceau (No. 19) published handsome volumes illustrating their own works as well as those of their immediate predecessors. In 1650 Palladio's important work was translated into French and published in Paris (No. 16), responding to an increasing demand for foreign architectural books.

Books on architecture stimulated books on architectural ornament and theoretical treatises on perspective, which was becoming more and more a science allied with architecture. The German ornamental designers, Dietterlin (No. 21) and Vredeman de Vries (No. 22), were followed by the Frenchmen, Bosse (No. 29), Le Pautre (No. 32) and a host of others, each designer, seemingly, straining to outdo the others in the creation of new, frequently grotesque and impractical forms. The Orders and their correct usage were temporarily forgotten in the attempt to achieve the sensational under the pretext of originality.

In England, architecture followed a conventional course, unaffected in the main by the attainments of the arts in France. After the Revolution of 1688 the Dutch influence became manifest. This was followed by a movement to "Italianize" English architecture, launched by

Colin Campbell's *Vitruvius Britannicus* (No. 53), of 1715-1725. John Webb and Lord Burlington, too, hoped to restore Palladian architecture to the position which it had held in England in the time of Inigo Jones. The 18th century saw a flood of other architectural works, by Gibbs (No. 55), Chambers (No. 72), the brothers Adam (also in the Cooper Union Museum Library, but not included here for lack of space), and others. These later books are not particularly stimulating from an artistic point of view, yet they constitute important steps in the international development of architectural ideas and consequent practice.

The works of the 18th-century architects in France were the outgrowth of a study of Italian principles, also. The application of the tenets had been thoroughly "Francisized", however. These were not the products of individual whim, nor were they the misapplication of traditional architectural forms. Actually, the French were but a step from the ultimate decomposition of the traditional and the rise of the innovational, in the transition from Baroque to the Rococo, and thence from Neo-Classicism to the Romantic. It was French architectural design that crystallized official architecture. All our great public buildings, in the "classic" style, for example, such as the New York Public Library, the government buildings of Washington, and the "palaces" built by the moguls of expanding America, emulate French rather than either Italian or English models.

Today, architects, like artists in all domains, have discarded all that either hints at tradition or is considered unessential in our present Machine Age. They have created new forms based on the rudiments of tradition, however, such as the cube, the sphere and the pyramid, as inaugurated by Vitruvius nearly two thousand years ago. Gropius (No. 131) and Le Corbusier (No. 130) have shown us how to design "machines for living"—or working. Ferriss's magniloquent schemes reveal how these concepts can be adjusted to fit the buildings of today whose shape and size must meet the laws of society (Nos. 124 to 127). Belluschi designs us our houses of worship (Nos. 144 to 147), and Chermayeff, our pleasure domes (No. 134 to 139). What the future holds for architectural design is difficult to say at this juncture. Will we once more revert to past ideas and forms, or are we to become even more "mechanized"?

One sure lesson that such a selection as this propounds is the advisability of the student's broad exposure to the great traditions before succumbing to any one convention. The student should thoroughly acquaint himself with what has been done by the great masters of the past. He should come to realize that the only designs which will endure are those which show sincerity in purpose, caution in execution, and are pleasing to behold. Every drawing of quality exhibits itself as a composite of the candor of the untrammelled mind, the scrutiny of the eye, the control of the hand. These qualities are the criteria for the transmission, through spontaneous impression, of the authority and sincerity of the draftsman's original creative impulse.

Richard P. Wunder

Catalogue

This catalogue is arranged on the whole in chronological sequence. However, related objects have occasionally been grouped out of strict chronological order in the attempt to give greater continuity to the essays.

The letters accompanying the catalogue numbers serve as follows: D identifies the object as being a drawing, P as a print, B as a book, and M as a model. * Indicates subject is illustrated.

1* Unknown artist(s)

DESIGN FOR A GOTHIC STEEPLE (D)

Pen and ink with watercolors

Germany, 1490–1500

Purchased, Friends of the Museum Fund

1960–77–1

Late Gothic architectural drawings are exceedingly rare, this one being the sole example of its type in this country. The essential conditions of such drawings were that they should be perfectly accurate and clear. Those for actual undertakings were generally done on vellum and are larger in size than this one. Labelled as being “200 shoes high,” its shape and proportions suggest that it might have been intended for a *rathaus* (town-hall), rather than for a church tower. It is thought that this drawing was not for any specific undertaking, but was intended to illustrate the ability of a specific workshop. The monogram of the workshop appears on the drawing, but as yet it has not been identified. Of particular interest is the device indicating a quarter-turn by repeating only half a motif, best seen in the quatrefoil tracery of the upper gallery. The drawing is probably the work of a shop assistant, the details of the architectural ornamentation and sculpture being added afterwards by the master, a practice common at that time.

2 Leon Battista Alberti (1404–1472)

L'ARCHITETTURA DI

LEONBATTISTA ALBERTI (B)

Florence, 1550

Cooper Union Museum Library

720 A334A

Alberti's *De re aedificatoria*, of 1485, was first published in Latin. This Italian translation is the first to have been made of it. Alberti's ambition was to rival Vitruvius as an architectural theorist, and his book is considered the first modern architectural treatise. Though a renowned architect, Alberti did not consider himself a craftsman, but rather a gentleman, a philosopher, and a bureaucrat. His book contained



Number 1

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no drawings, but only diagrams, for gentlemen were not supposed to know how to draw. Being a philosopher, he was at pains to cover the whole field from "Beauty and Ornament, their effects and differences," to "the Skrew and its circles or worm." As a bureaucrat, he delighted in laying down rules.

- 3 Francesco Colonna (1433–1527)
HYPNEROTOMACHIA POLIPHILI (B)
Venice, 1499 (facsimile reprint, London, 1904)
Ex-libris: Carol M. Sax
Cooper Union Museum Library
093 C719P

This extraordinary book, a fantastic novel with undertones of architectural philosophy, was written by a Dominican friar and published anonymously. In it is revealed the whole body of aesthetic principles of the Renaissance. Two points made are that the major goal of the architect is the preconceived idea of the building, and that decoration is merely accessory and can be easily invented later. It is thought that this woodcut illustration motivated the Venetian architect, Longhena, in the designing of the famous church of Santa Maria della Salute that rises as the focal point at the beginning of the Grand Canal. Actually, the church was built more than a century after the publication of this book. *The Strife of Love in a Dream of Poliphilo* was widely read by architectural students even as late as the 18th century.

- 4 Unknown artist
LEAF FROM AN ARCHITECTURAL
SKETCHBOOK (D)
Pen and brown ink
Italy, probably Northern, 1530–1540
Ex-coll. Piancastelli; Brandegee
1938–88–4548

During the late Middle Ages and on into the Renaissance, architects, as well as artisans and craftsmen, kept pattern books as record of their particular fancy, for constant reference in their work. This leaf may be by a Venetian architect who had little first-hand knowledge of true classical forms.

- 5 Unknown artist
DESIGN FOR A TABERNACLE (D)
Pencil, pen and bistre ink with ink wash
Italy, probably Rome, about 1570
Ex-coll. Piancastelli; Brandegee
1938–88–3668

The *tempietto* was the traditional architectural form for tabernacles, placed on the back of every church

altar. In their creation the architect was able to exert a certain amount of fantasy, impossible with buildings of larger scale. The designer of this structure was obviously inspired by the various contemporary editions of Vitruvius, Alberti and Serlio.

- 6 Attributed to Francesco da Sangallo, the Elder (1494–1576)
DESIGN FOR THE TOMB OF A
MEDICI CARDINAL (D)
Pen and bistre ink with ink wash
Italy, Rome, 1560–1565
Ex-coll. Piancastelli
1901–39–2462

Son of the famous Florentine architect, Giuliano da Sangallo, Francesco executed tombs and other sculpture for the Medici family in Florence, Rome and Montecassino Abbey. This design may have been for the tomb of the ill-fated Cardinal Giovanni de' Medici (died 1562). The peculiar form, with the effigy shown as if turning on his bed, was characteristic of the art of the early High Renaissance in Rome.

- 7 Possibly Francesco Mosca (called "Moschino") (died 1578)
TWO SUGGESTIONS FOR
AN ALTAR (D)
Pencil, pen and bistre ink
Italy, possibly Rome, 1550–1575
Ex-coll. Piancastelli; Brandegee
1938–88–1040 and –1041

The rather flat ornamentation is typical of Italian architecture during the period of transition from Renaissance to Baroque. The designer has indicated that the blank panels are to be of various colored marbles. The panel directly behind the *mensa* (altar slab) serves as a reliquary to accommodate the embalmed body of a saint. Mosca, a pupil of Michelangelo, worked almost exclusively for the powerful Farnese family in Parma and in Rome.

- 8 Unknown artist
STUDY OF A WINDOW CASE IN
THE PALAZZO DEI
CONSERVATORI, ROME (D)
Pencil, pen and bistre ink with ink wash
Italy, Rome, 1560–1570
Ex-coll. Piancastelli; Brandegee
1938–88–1037

The Palazzo dei Conservatori, which stands on the Capitoline, in Rome, is among Michelangelo's last undertakings, and was built from 1564 to 1572, after

his death, by Giacomo della Porta and Domenico Fontana. It is possible that this drawing was made by one or the other of these architects, or by a talented pupil.

- 9 Antonio dall' Abacco (better known as Labacco) (ca. 1495–1559)

*LIBRO D'ANTONIO LABACCO
APPARTENENTE A
L'ARCHITETTURA* (B)

Venice, 1559 (edition 1576)
Ex-libris: François Bruny; Henry Oothout
Milliken
Cooper Union Museum Library
729.38 B267

This edition of Labacco's work has been bound in with the first of over two hundred subsequent editions of Vignola's *Regola delli Cinque Ordini d'Architettura*, of 1562, which turned out to be the most influential architectural book ever written. The engraving shown here is the only surviving record of Antonio da Sangallo's unexecuted design for the church of San Giovanni dei Fiorentini, in Rome, of 1520. This design is an important stepping-stone from the early Renaissance concept of a central-plan church by Colonna, to Michelangelo's original plan for St. Peter's that was presented late in the same century.

- 10 Unknown artist
DESIGNS FOR A LARGE PALACE (D)
Italy, probably Rome, after 1575
Ex-coll. Piancastelli; Brandege
1938–88–3412, –3413, –3414 and –3415

This draftsman was unquestionably influenced in this scheme by the great 16th-century Roman architect, Vignola, for it resembles, in modified form, Vignola's huge country palace at Caprarola, built in the 1550's for the Farnese family. In this case, the less talented follower has failed to integrate the upper and lower sections into a unified whole.

- 11 Pietro di Giacomo Cataneo (*died* 1569)
L'ARCHITETTURA (B)
Italy, Venice, 1567
Cooper Union Museum Library
720 C357A

This treatise by a Siennese theorist was published in Venice by Aldus Manutius, whose work represents the highest point of book production Italy has ever known. Considered one of the most beautifully printed architectural books of the Renaissance, Ca-

taneo's work is divided into eight parts, of which the first four appeared separately in 1554. The forty-one woodcut illustrations that accompany the text show churches, ideas for city-planning and fortresses. The author's aim in his designs was to achieve a formal balance, rather than an absolute symmetry of detail, which would become monotonous to the eye.

- 12* Bernardo Sozi (or Sotij) di Vincenzo
(act. 1573–1603)

*PROPOSED ADDITIONS TO AN
OCTAGONAL CHURCH* (D)

Black chalk, pen and bistre ink with ink wash
Italy, Perugia, 1573
Ex-coll. Piancastelli; Brandege
1938–88–2648

Fully signed and dated drawings by provincial Italian 16th-century architects are rare. Sozi seems to have worked exclusively in the central Italian town of Perugia, and he undoubtedly knew Bramante's work in that region. This scheme might relate to additions proposed but never carried out for the octagonal Romanesque church of San Ercolano, at Perugia. Sozi's work seems to be overly fussy in detail, and it lacks the monumentality so apparent with Bramante.

- 13 Marcus Vitruvius Pollio (act. First Cent., A.D.)
*I DIECI LIBRI DEL
L'ARCHITETTURA DI M. VITRUVVIO
TRADUTTI ET COMMENTATI DA
MONSIGNOR BARBARO ELETTO
PATRIARCA D'AQUILEGGIA* (B)
Venice, 1556 (edition of 1606)
Ex-libris: Prince Liechtenstein
Cooper Union Museum Library
722 v848D

The intense interest in Vitruvius as an architectural theorist began with the illustrated edition of 1511. Barbaro's first Italian translation appeared in 1556, but in this, the second edition, the text was fully revised. Barbaro was in every sense the universal man: Aristotelean scholar, poet, mathematician, theologian, official historian of the Venetian Republic, ambassador to the Court of Edward VI of England, a member of the Council of Trent and Patriarch of Aquila. In translating Vitruvius he added extensive commentaries that provide an insight not only into his own theories of architecture, but, even more important, into those of Palladio, who collaborated with him in the preparation of this book. The woodcut shown here was the model for Palladio's Teatro Olimpico, at Vicenza.



Number 12

C 6019

14 Unknown artist

VIEW OF THE STAGE OF THE
TEATRO OLIMPICO, AT VICENZA (p)

Engraving
Italy, 18th century
Purchased, General Funds
1960-25-1

The most elaborate of the three surviving Renaissance theatres, the Teatro Olimpico was begun by the architect, Andrea Palladio, in 1556, and completed by his pupil, Scamozzi, in 1583. The fixed scene, constructed of wood (as was the entire interior construction of the auditorium for acoustical reasons) is an attempt to represent three streets in the ancient Greek city of Thebes, as described by Vitruvius, and rendered in perspective.

15 Vincenzo Scamozzi (1552-1616), or a follower

DESIGN FOR A STAGE BACKDROP
WITH ALTERNATIVE
SUGGESTIONS (b)

Pen and bistre ink
Italy, probably Northern, about 1580
Ex-coll. Piancastelli; Brandegee
1938-88-2501

This design is a schematic imitation of Palladio's Teatro Olimpico, at Vicenza, which was completed after the architect's death by his chief pupil, Scamozzi. The piling of classical elements one on top of another was attempted, to suggest the grandeur of Greek and Roman theatres, a few of which were still in sufficient state of preservation to serve as models.

16 Andrea Palladio (1508-1580)

*I QUATTRO LIBRI
DELL'ARCHITETTURA* (b)

Venice, 1570 (French edition, Paris, 1650)
Ex-libris: Butler and Kohn
Cooper Union Museum Library
720 P164Q

Palladio's treatise is recognized as the greatest architectural book ever written. Since its first appearance it has gone through numerous editions and translations. This early French translation follows exactly the format of the original Italian, and the woodcut illustrations are exact replicas of Palladio's own. Written by a professional for professionals, it treats almost every topic of major importance to an architect, such as the proper way to situate villas and palaces, temples and churches, how to select Orders for the type of buildings proposed, and so forth. This page shows the plan and elevation of Palladio's

Palazzo Chiericati, in Vicenza, considered one of his most successful domestic undertakings.

17 Hugues Sambin (1515/20-1601/02)

*OEUVRE DE LA DIVERSITÉ
DES TERMES* (b)

Lyons, 1572
Ex-libris: Whitney Warren
Cooper Union Museum Library
729-32 S187

Generally speaking, the French provincial architects of the 16th century indulged in a great variety of surface effects, particularly through rustication and high relief sculpture. The fantastical caryatides invented by Sambin were incorporated into the architecture of the Du Cerceau.

18 Jacques Androuet Du Cerceau, the Elder
(1510/12-1585)

*PERSPECTIVE RENDERING OF THE
CHÂTEAU DE VERNEUIL-SUR-
OISE* (b)

Pen and black ink with ink and blue washes
France, before 1576
Ex-coll. Destailleur; Decloux
1911-28-72

Du Cerceau had at his command a line of unfaltering precision, though he never permitted himself the luxury of capriciousness in detail, which seemed to be a weakness among other architectural designers of the period. This drawing was one of a group by Du Cerceau in an album which was broken up at the time of the Destailleur sale in 1898; most of the others were subsequently acquired by the British Museum, this being the only example of its kind in America. This drawing, the architect's second scheme, was published in his great book.

19 Jacques Androuet Du Cerceau, the Elder
(1510/12-1585)

*LES PLUS EXCELLENTS BASTIMENTS
DE LA FRANCE* (b)

Paris, 1576
Cooper Union Museum Library
720.944 A5768

Although employed by Charles IX and patronized by Catherine de' Medici, Du Cerceau is better known today for his books and ornamental engravings than as an architect. The value of this book is as a record of the great houses of France which stood at the time but which since have been destroyed. His renderings are exact statements of the buildings as

they existed, but to our eye, accustomed to the juicy renderings of today, they appear somewhat cold and tight.

20* Jacques Perret (*act. ca. 1590-1601*)

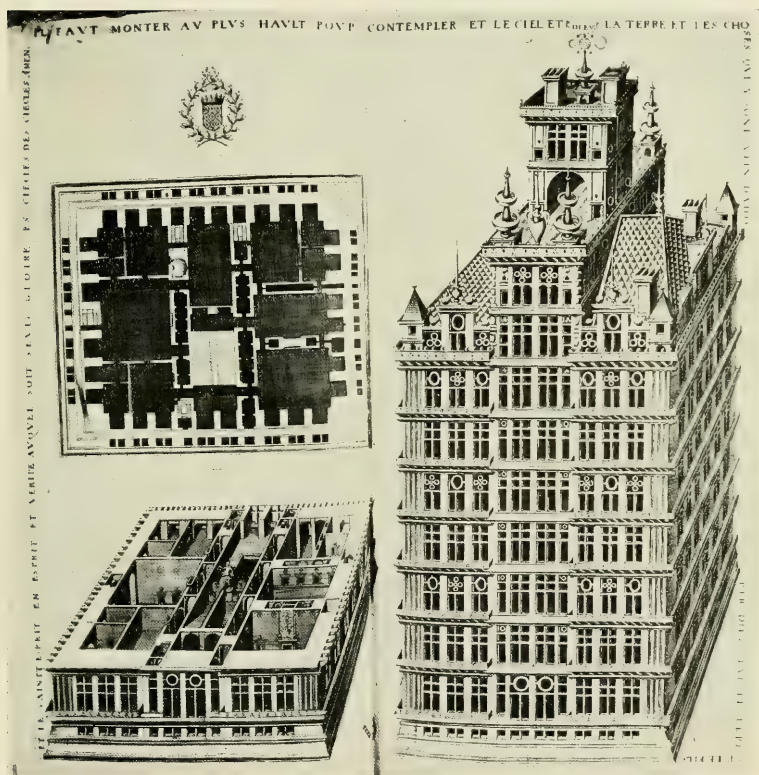
*DES FORTIFICATIONS ET
ARTIFICES ARCHITECTURE ET
PERSPECTIVE (B)*

Paris, 1601

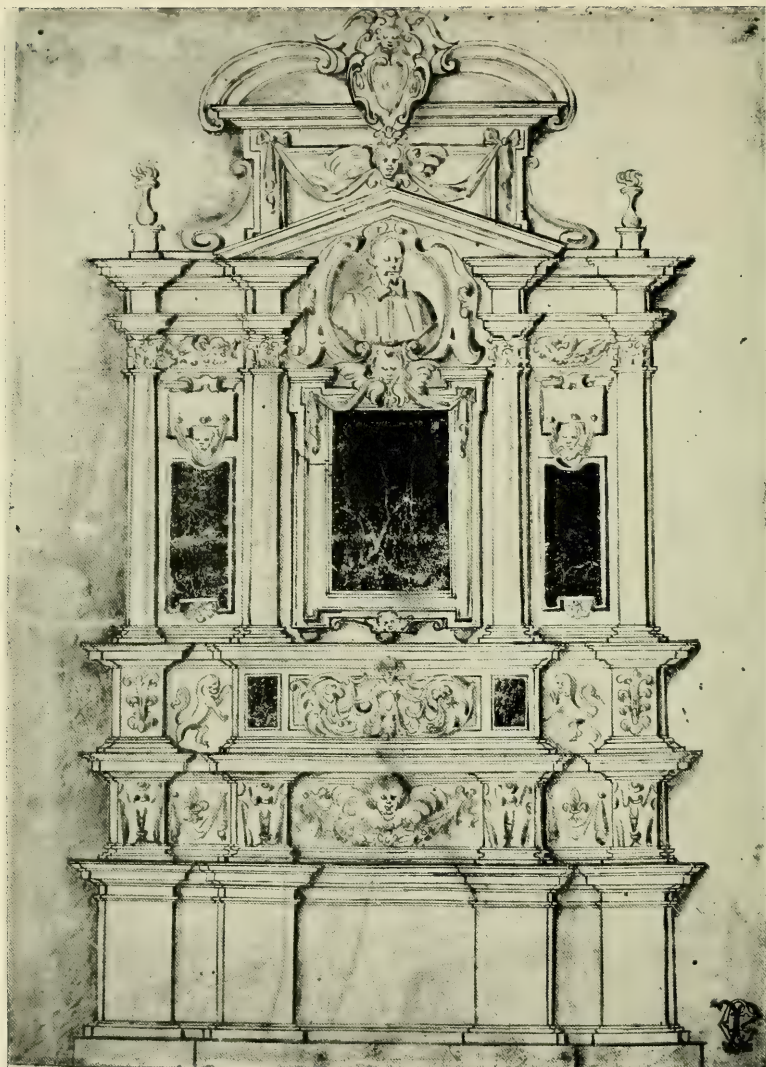
Purchased in memory of the Misses Hewitt
1959-148-1

Perret's concern was not only with various types of fortifications, but also with city-planning in general. His towns are laid out with a high tower as the focal point approached by radiating streets. The illustration shows one of these "ideal towers," nothing more than a typical Mannerist building with similar stories repeated to whatever height desired. Before the invention of the elevator, the impracticality of such a conception discouraged its ever being carried out. This publication particularly influenced the planning of new towns that were being laid out in Northern Italy during the early 17th century.

Number 20



C 7326



Number 23

C 4565

- 21 Wendel Dietterlin, the Elder (1550–1599)
Plate from

*ARCHITETURA UND
AUSSTHEILUNG* (P)

Engraving

Germany, Stuttgart, 1593

Given by Richard P. Wunder
1962–46–1

Dietterlin believed his work to be a serious treatise on architectural ornamentation, and dedicated it to amateurs and “the ruder mechanics,” as he called the craftsmen who were expected to carry out his curious designs. This plate shows that his idea of ornament was to apply it like a parasite to architecture, eventually encroaching upon and choking out the Orders. His style was briefly taken up in England by Jacobean architects.

- 22 Jan Vredeman de Vries (1527–ca. 1604)

PERSPECTIVE (B)

Leiden, 1604 (edition of 1615)

Cooper Union Museum Library

742 v982

This important book on the theory and practice of perspective went through many editions, both in France and in Germany, as well as in the Netherlands, and it was considered the basic handbook for all architectural draftsmen before Pozzo's book appeared.

- 23* Attributed to Girolamo Rainaldi (1570–1655)

*DESIGN FOR A SEPULCHRAL WALL
MONUMENT* (P)

Pencil, pen and ink with watercolors on
vellum

Italy, Rome, about 1620

Ex-coll. P.C. (unknown); Decloux
1911–28–115

With its overly complicated architectural elements and fussy detail, this design represents the beginning of the Roman Baroque style. The form of this tomb is remarkably like that by Rainaldi of Cardinal Sfondrato, in the church of Santa Cecilia in Trastevere, Rome.

- 24* Unknown architect

*MODEL FOR THE ANTEROOM
(ANDRONE) OF A CHAPEL* (M)

Italy, probably Rome, 1621–1623

Given by Arthur Acton

1914–1–1

This model bears both the arms of the reigning



Number 24

C 7351

Pope Gregory XV (Ludovisi) and of the Medici family of Florence, suggesting that the work was carried out under the Pope's patronage and for a vestibule leading into a family chapel of the Medici family. No such chapel has been discovered, and the only architectural commission of this kind carried out under Pope Gregory was the Capella del Coro, of St. Peter's, which does not bear any similarity to this project. However, alterations to the Church of St. Ignazio, in Rome, were begun but not completed under Gregory's pontificate; the model may have had some connection with this undertaking. Scale models of this kind are exceedingly rare, and the only other contemporary Italian Baroque model

known for a similar work is in the possession of the Pallavicini family in Rome for one of their family chapels. The architectural paintings in the side recesses, which increase the illusion of space, are typical devices of the period.

25 Andrea Pozzo (1624–1709)

DESIGN FOR AN ALTAR
DEDICATED TO SAINT ANTHONY
OF PADUA (D)

Pencil, pen and ink with grey wash
Italy, Rome, about 1685
Ex-coll. Piancastelli; Brandegee
1938–88–3463

26* Antonio Gherardi (1644–1702)

CROSS SECTION OF THE AVILA
CHAPEL IN THE CHURCH OF
SANTA MARIA IN TRASTEVERE,
ROME (D)

Pencil, pen and bistre ink with grey wash
Italy, Rome, before 1686
Ex-coll. Piancastelli; Brandegee
1938–88–3405

This essay in a strange type of picturesque architecture is based on a close study of Bernini's use of light and on his experiments in unifying architecture with realistic sculpture. The variety and quantity of motifs that break up the wall surfaces are indications of the dissolution of the Baroque style. This design by Gherardi, who was also a successful painter in fresco, was published in de Rossi's *Disegni di Vari Altari e Cappelli* . . . , Rome, 1713.

27 Filippo Marchionni (1732–1805)

CROSS-SECTION OF A CHURCH (D)

Black chalk, pen and bistre ink
Italy, probably Rome, about 1760
Ex-coll. Piancastelli; Brandegee
1938–88–3789

By way of contrast with the Avila chapel scheme by Gherardi, this sketch reveals the architect working out his problems preliminary to making the final design. For example, an alternative suggestion is given for the frame of the altarpiece.

28 Pierre Le Muet (1591–1669)

MANIÈRE DE BIEN BASTIR POUR
TOUTES SORTES DE PERSONNES (B)

Paris, 1623 (edition of 1647)
Cooper Union Museum Library
728.04 M948

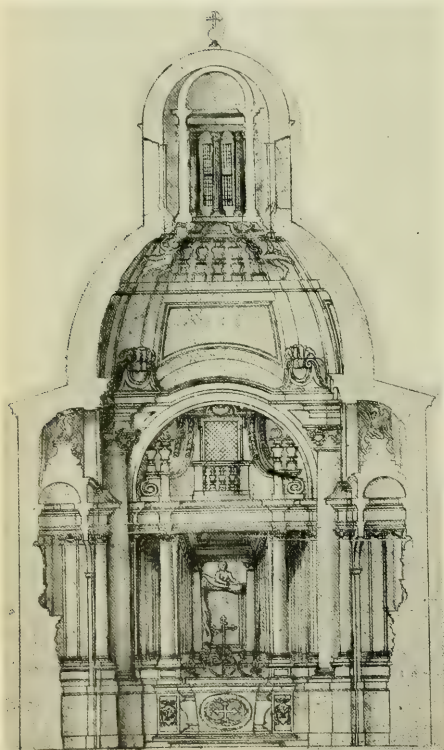
The intention of Le Muet was to bring Du Cerceau's book up to date and to provide for different categories of owners, according to their varied financial means. His work shows a predilection for complicated rustication and unusually shaped pediments filled with low relief sculpture in the French Mannerist style.

29 Abraham Bosse (1602–1676)

LIVRE D'ARCHITECTURE,
D'AUTELS, ET DE CHEMINÉES (B)

Paris 1633
Purchased in memory of Thomas Snell
1947–8–5

Number 26



Most of Bosse's artistic activity was spent as a book illustrator and engraver of French daily life of the early Louis XIV period. However, he wrote a book on perspective and tried his hand as an ornamental draftsman with this work, which concerns itself with architecture in only a small way.

- 30* Leonard Chaillet (also called Chaillat de Soublesse, or Sciaja) (active 1640–1650)

SKETCHES OF ALTAR RETABLES (D)

Pen and bistre ink with ink wash

France (active in Italy, Perugia), 1640–1650

Ex-coll. Piancastelli

1901–39–1465, –1466, –1467, –1468, –1469

Chaillet's drawings, most of which seem to come from dismembered sketchbooks, are marked by a calligraphic quality and concern for detail. Although his drawings are beautifully rendered, his architecture appears to be overly elaborate in detail and uncharacteristic of native Italian work of the same period. The Museum is fortunate in possessing over fifty sketches by this rare master.

- 31 Antoine Le Pautre (1621–1691)

LES OEUVRES D'ARCHITECTURE (B)

Paris, 1652

Ex-libris: Henry Joynes (1714); John

Oakman; Butler and Kohn

Cooper Union Museum Library

720 L5930

Le Pautre's seven discourses on domestic architecture are addressed to persons of quality and he illustrates them with hypothetical designs unburdened by practical considerations. Actually, Le Pautre was one of the most original of the 17th-century French architects. Although his work coincides with the "classical" period of French taste, whose greatest exponent was Poussin, his designs for city and country domestic architecture are filled with both imagination and practical ideas.

- 32 Jean Le Pautre (1618–1682)

Plate from

LAMBRIS À LA FRANÇOISE (P)

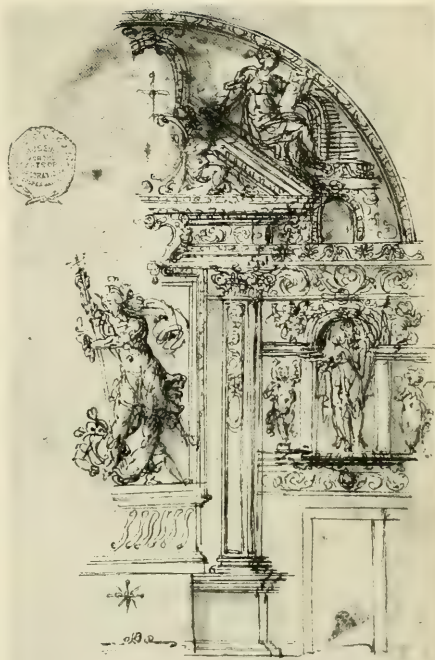
Etching

Paris, about 1660

Ex-libris: Decloux

1921–6–D–148

Le Pautre shares with his Dutch contemporary, Daniel Marot, the Elder, the distinction of being one of the most inventive and prolific ornamental draftsmen of all times. Bernini, among others, thought highly of his work. But it was Le Pautre's over-use



Number 30

C4511

of every known ornamental device that brought on the reaction against the Louis XIV Style even before this monarch's death in 1715.

- 33 Jean Le Pautre (1618–1682)

DESIGN FOR A LOCK-PLATE WITH ALTERNATIVE SUGGESTIONS (D)

Pencil, pen and bistre ink

France, 1660–1680

Ex-coll. Piancastelli; Brandegee

1938–88–4541

In all his numerous ornamental drawings and engravings Le Pautre shows a constant concern for heavy detail. His influence on the Louis XIV style in France was enormous, through his prints, which, going into many editions, served as design inspiration for the major craftsmen of the day. This draw-

ing, published in one of his suites, illustrates the elaboration of detail which accompanied the architecture of the day.

- 34 Studio of Gian Lorenzo Bernini
(1598–1680)

CROSS SECTION OF THE CHURCH
OF S. TOMASO DI VILLANOVA, AT
CASTELGANDOLFO (p)

Pencil, pen and bistre ink
Italy, Rome, about 1661
Ex-coll. Piancastelli; Brandegee
1938–88–3816

In his designs for this church Bernini strove for the Renaissance canons of simplicity, so as to give greater importance to the dome, whose patterned coffering was broken by eight reliefs illustrating events of the saint's life.

- 35* Matteo Borboni (ca. 1610–1667)

DESIGNS FOR THE CATAFALQUE
OF ELIZABETTA SIRANI (p)

Red and black chalks, pen and bistre ink with
ink wash
Italy, Bologna, 1665
Ex-coll. Piancastelli; Brandegee
1901–39–2493; 1938–88–2503

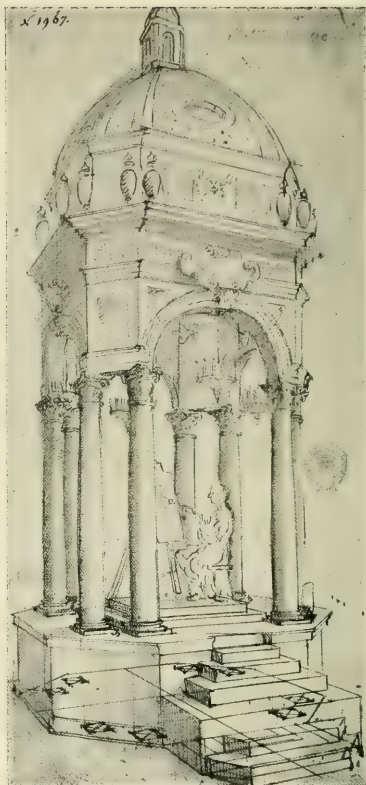
This catafalque follows the traditional design for such structures which featured a baldachin, but it is most unusual to show the deceased in an occupation. But such is appropriate in this case, since Sirani was one of the foremost Bolognese painters of the day. The architect here refers to the structure as a "Temple of Honor." Engravings made from these drawings appear in a rare illustrated book recording the obsequies.

- 36 Follower of Carlo Rainaldi (1611–1691)

DESIGN FOR A LOGGIA (p)

Pencil, pen and bistre ink with ink wash
Italy, Rome, about 1675
Ex-coll. Piancastelli; Brandegee
1938–88–3670

A practice common in Rome in the 17th century for satisfactorily finishing a façade necessarily truncated by two nearly adjoining streets was to introduce a loggia surmounted by shrubbery. Rainaldi built just such a loggia on the Borghese palace. Although this design is typical of his style, Rainaldi's drawings show a greater elasticity of line. At best it might be the work of some unidentified member of his shop carrying out a scheme suggested by the master.



Number 35

C 1209 B 925

- 37 Jules Hardouin Mansart (1646–1708)

GARDEN ELEVATION OF THE
CHÂTEAU DE BOUFLERS,
PICARDIE (p)

Pencil, pen and ink with watercolors
France, about 1680
Ex-coll. Decloux
1911–38–396

Better known for his additions to the Louvre and to the Château de Versailles, Mansart also built a number of important country homes throughout France. This drawing was published in Mariette's *L'architecte*.

ture française (1727) as a representative example of his smaller private undertakings.

- 38 Giovanni Battista Montano (1534–1621)

LI CINQUE LIBRI DE
ARCHITETTURA (B)

Rome, 1684–1691

Ex-libris: Miss Agnes P. R. Boyd

Cooper Union Museum Library

720 M165c

The Milanese, Montano, here explains the Orders with their rules and applications with reference to ancient Roman ideas, and how they could be adapted to modern uses. One part of this work was published in honor of the architect, Giovanni Battista Soria, but its principal dedication was to various Cardinals, all renowned patrons of architecture and thus potential supporters of other elaborate publications on the subject.

- 39 Andrea Pozzo (1642–1709)

PERSPECTIVA PICTURUM ET
ARCHITECTORUM (B)

Rome, 1693 (German ed., Augsburg,
1708–1711)

Cooper Union Museum Library

742 P894P

Pozzo's great treatise on perspective, a synthesis of all that was known up to that time, to which he added his own valuable knowledge, became a standard work of reference for all subsequent architectural draftsmen. In it he describes the illusionistic painting which he practiced as being the agent by which the interior space of a church could be extended, and in this way increase the religious atmosphere of the house of God. Pozzo himself was a Jesuit friar, and, as such, he considered his art a necessary form of the propagation of the Faith.

- 40 Andrea Pozzo (1642–1709)

EXERCISE IN ILLUSIONISTIC
PERSPECTIVE (D)

Pencil, pen and bistre ink with grey wash

Italy, Rome, about 1693

Ex-coll. Piancastelli; Brandegee

1938–88–2599

In his famous book on perspective, Pozzo explains the application of the principals of architectural drawing to illusionistic painting. This exercise, which he reproduces in his German edition of 1708–1711, explains in part the methods he employed in the painting of the ceiling of the church of S. Ignazio, in Rome, his most famous undertaking, in

which his principal aim was to unite the architecture of the building with the composition painted on its ceiling.

- 41 Andrea Pozzo (1642–1709)

PROPOSED FAÇADE FOR SAN
GIOVANNI IN LATERANO, ROME (D)

Pencil, pen and bistre ink with ink wash

Italy, Rome about 1699

Ex-coll. Piancastelli; Brandegee

1938–88–3504

The Jesuit friar, Pozzo, is better remembered for his book on perspective and as a painter of illusionistic architecture than as an architect. However, he took part in the competition of 1699 for a new façade for the great basilica, and his pride in his highly original design provoked him to reproduce it in the *Perspectiva* (German edition), stating that he was not "thirsting for fame," but only desired to follow the earlier spirit of Borromini, whose plans had been lost. Alessandro Galilei's more sober design, however, won the commission, of which it was said that politics had been the deciding factor over art.

- 42 Gabriello Valvassori (1683–1761)

DESIGN FOR A BELL TOWER (D)

Pencil, pen and ink with grey wash

Italy, Rome, 1704

Ex-coll. Piancastelli

1901–39–2423

This juvenile drawing by one of Rome's leading 18th-century architects is an interesting specimen of authentic student work. It probably constituted an exercise carried out in the Academy of Saint Luke.

- 43 Francesco Fontana (1668–1708) (Engineer in charge)

Arnold van Westerhout (1651–1725)

(Artist of the drawing)

TRANSPORTATION OF THE
COLUMN OF ANTONINUS PIUS (D)

Pen and black ink with ink wash on brown paper

Italy, Rome, 1704

Purchased in memory of Jacob H. Schiff

1942–20–1

This undertaking proved to be an engineering success but an artistic failure, for shortly after the mammoth granite shaft had been carefully excavated and moved to the spot where it was to be re-erected, the shed protecting it caught fire and the great heat decomposed the stone. All that remains today is the marble base. In his volume dealing with the section

of Rome where the column was uncovered, known as the Campus Martius (Field of Mars), Piranesi reproduces the engraving made from this drawing.

44 Filippo Juvara (1678–1736)

STAGE DESIGN: A GARDEN LOGGIA (D)

Pen and bistre ink with grey wash
Italy, probably Rome, about 1708–1712
Ex-coll. Piancastelli; Brandegee
1938–88–2275

Juvara is far more renowned as an architect than as a theatrical designer. Yet, early in his career, before being called to Turin (in 1714) to assume the post of Royal Architect to the King of Sardinia, he was in constant demand to devise sets for Roman theatres. This sketch might constitute his first thought for the garden scene in *JUNIUS BRUTUS* or the *FALL OF THE TARQUINIANS*, an extravaganza with a vaguely classical theme. Juvara's association with the stage stood him well in later life when he was required to exercise his talents as a city-planner.

45 Paul Decker, the Elder (1677–1713)

FÜRSTLICHER BAUMEISTER ODER ARCHITECTURA CIVILIS (B)

Augsburg, 1711–1716
Cooper Union Museum Library
720.03 5295

The extraordinary work of fantasy compares in quality and originality with Piranesi's finest plates. Like Piranesi, Decker was intoxicated with architecture, but his fantasies never exceed probability. Undoubtedly, his work played an important role in the establishment of the German Rococo Style that followed shortly after his death.

46 Matthias Daniel Pöppelmann (1662–1736)

CROSS-SECTION OF THE CENTRAL BLOCK OF A PALACE (D)

Pen and ink with grey and rose washes
Germany, possibly Silesia, about 1715
Purchased in memory of William Odom
1960–223–1

Pöppelmann was the favorite architect of Augustus the Strong, Elector of Saxony, for whom he built the famous Zwinger, a pleasure pavilion, in Dresden. His work exhibits the stripping away of structure, a characteristic of German Rococo architecture. This cross-section of an unidentified palace shows a solidity of form which Pöppelmann's work does not usually display, but on the basis of style and the use

of ornament suggests an attribution for this drawing to Pöppelmann or to a member of his studio.

47 Johann Bernhard Fischer von Erlach (1656–1723)

ENTWURFF, EINER HISTORISCHEN ARCHITECTUR (B)

Vienna, 1721
Ex-libris: Whitney Warren
Cooper Union Museum Library
720.9 F529

This book represents the first attempt to compile a work on the architecture of all nations. It was extremely successful and influential, and has been a source for almost every period of revivalism. The author's desire is to "place before your eyes from history books, commemorative coins, ruins and measured drawings, the works by the Egyptians, Jews, Syrians, Persians and Greeks." He also includes some examples of Japanese architecture, conjured from verbal descriptions only, and, of course, examples of his own work. Von Erlach published this great work at his own expense dedicating it to his patron, the Emperor Charles VI, whose master of building he was. Fischer von Erlach, today, is considered the greatest of all the German Baroque architects.

48* Gilles-Marie Oppenord (1672–1742)

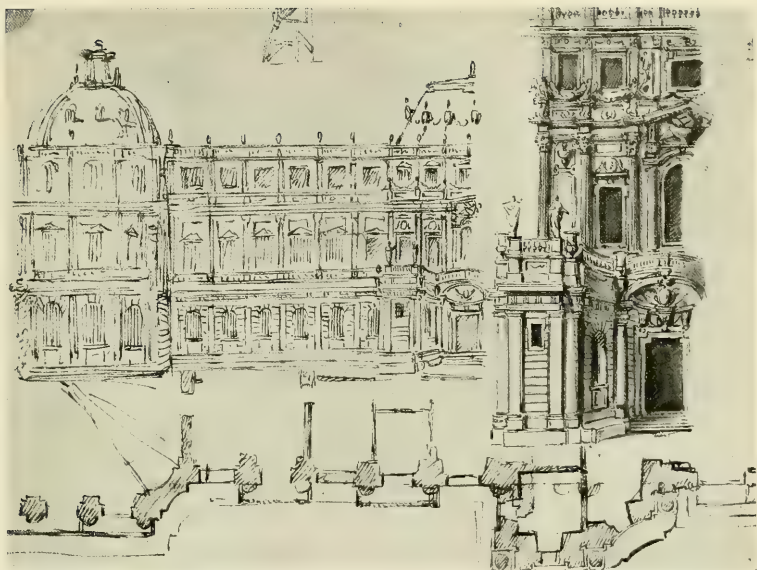
ALBUM OF ARCHITECTURAL DRAWINGS (D)

Pencil, pen and ink with grey wash
France, (active in Italy, Rome), 1692–1699
Purchased in memory of the Misses Hewitt
1960–102–1, to –62

During his student days in Rome, the eager young architect, Oppenord, filled a number of sketchbooks with drawings of Roman architecture, sculpture and painting, interspersed with his own designs for architecture and ornament. His chief concern in this particular album seems to have been copying to scale profiles of architectural detail of the buildings of Borromini and Bernini and other of the great 17th-century architects. The lessons which he thus learned he later incorporated into his own work in Paris which became the basis for the French Regency style. The leaf shown here is probably a student project for a façade for the Louvre.

49 Gilles-Marie Oppenord (1672–1742)

DESIGN FOR THE BED CHAMBER OF THE REGENT IN THE PALAIS ROYAL, IN PARIS (D)



Number 48

C 6534

Pen and black ink with watercolors

France, about 1715

Ex-coll. Decloux

1911-28-81

Through his many schemes for interior architecture, Oppenord became one of the principal founders of the French Rococo style. The heavy manner of the Louis XIV style was now stripped of excessive ornamentation, and during the Regency period (1715-1721), Oppenord and other designers with Royal appointment had the opportunity to create a new style, based on lighter, though more plastic forms. Unfortunately, this room was swept away with the building of the Théâtre Français.

These drawings, published in Mariette's *L'architecture française* (1727), show Blondel as one of the important architects working in the new French Regency style, of which Oppenord was the foremost exponent. Today Blondel is better remembered for his artistic doctrines set forth in the Academy, which were continued by his son, Jacques-François Blondel.

51 Jean Mariette (1660-1742)

L'ARCHITECTURE FRANÇOISE (B)

Paris, 1727

Ex-libris: Decloux

1921-6-D-163

Mariette was a publisher, not an architect. His book is invaluable to architectural historians, however, since it is an illustrated compendium of the works of all the major French architects from the mid-17th century through the first quarter of the 18th. It forms an unexcelled visual record of the changes that took place from the fully established Louis XIV Style in French architecture. The illustration shown here is for the country residence of the Maréchal de Bouff-

50* François Blondel (1681-1756)

SECTION OF THE MAIN AND SIDE ELEVATIONS OF THE RIGHT WING OF A HOUSE FOR MONSIEUR GÉDÉON MALLET, IN GENEVA (D)

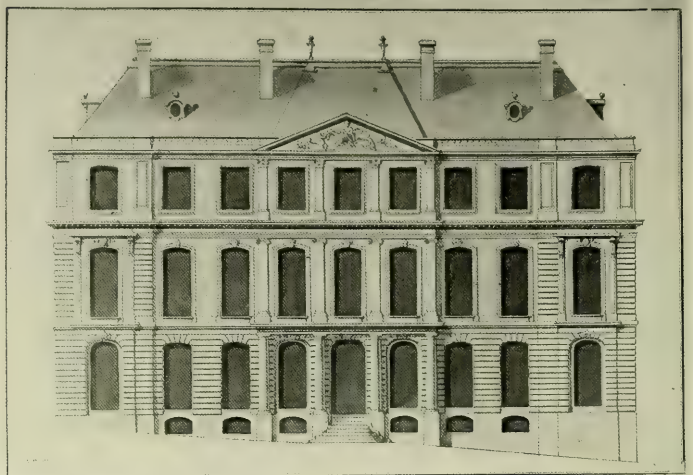
Pencil, pen and ink with watercolors

France, about 1725

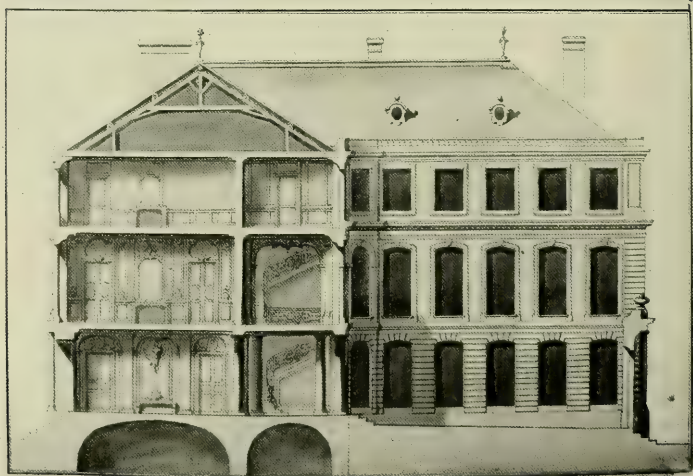
Ex-coll. Decloux

1911-28-392, -394

Elevation du Côté de la Place de St Pierre de la Maison de m^r Gedeon Mallet à Genève.



Coupe du Corps de logis. Et l'Elevation d'une aile de la Maison de m^r Gedeon Mallet à Genève



Number 50

63685

flers, erected in Picardie, near Beauvais, by the younger Mansart. The drawing by Mansart for this undertaking is no. 37.

- 52 Charles Etienne Briseux (1660–1754)
*ARCHITECTURE MODERNE OU
 L'ART DE BIEN BATIR POUR
 TOUTES SORTES DE PERSONNES* (B)
 Paris, 1728
 Cooper Union Museum Library
 728.04 A673

This work by the famous 18th-century architectural theorist is a practical handbook containing few aesthetic touches. It is composed of five sections devoted to domestic architecture, dealing mainly with executed designs for Paris houses. Because it was uninspired and considered unoriginal, it was viciously censured by the critics of the day. Its interest today lies in its being a fairly early example of a builder's guide.

- 53 Colin Campbell (*died* 1729)
VITRUVIUS BRITANNICUS (B)
 London, 1715–1725
 Ex-libris: Abram S. Hewitt
 Cooper Union Museum Library
 720.02 C187X

As a compilation of British domestic architecture, together with unexecuted projects by Campbell, this work is unprecedented in English architectural publications. It was the earliest manifestation of the new Palladian revival, and was responsible for kindling the flame of interest on the part of the amateur architect, the Earl of Burlington. This enthusiasm resulted in Campbell being called in by Lord Burlington for the remodelling of his London residence in the Palladian style. He states that his purpose for writing this book was that in England, "taste of building is lost; for the Italians can no more relish the Antique Simplicity, but are entirely employed in capricious ornaments [—slurs at the styles of Bernini and Borromini—], which must at last end in the Gothick."

- 54 Inigo Jones (1573–1652)
*THE DESIGNS OF INIGO JONES
 CONSISTING OF PLANS AND
 ELEVATIONS OF PUBLIC AND
 PRIVATE BUILDINGS* (B)
 London, 1727
 Ex-libris: Robert Mylne
 Cooper Union Museum Library
 720.942 J77D

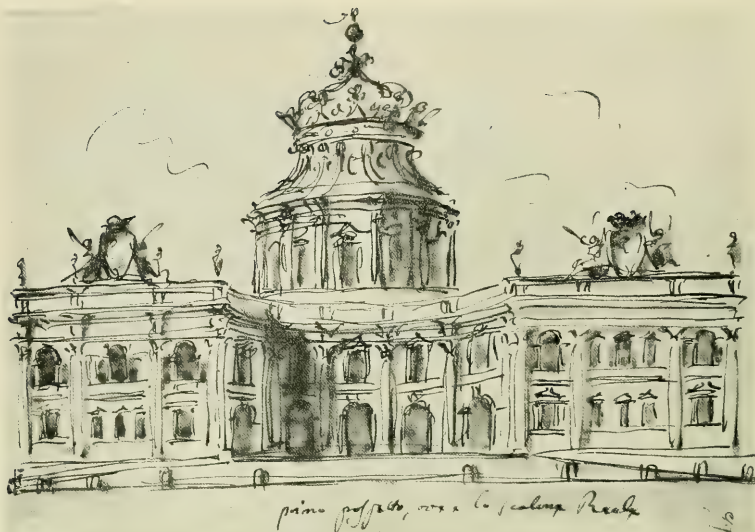
This book, edited by the architect, William Kent, was one of the first efforts of Lord Burlington's program to reintroduce the art of Palladio into English architecture. This, the first edition, was dedicated to George I, and it was the joint effort of Kent, Henry Flitcroft and John Webb, all eminently successful architects. Although its title suggests that it is a compilation of the work of Jones, actually it also includes examples of Burlington's and Kent's own designs. This particular copy comes from the library of Robert Mylne, who is represented in the exhibition by a prize-winning drawing (no. 71).

- 55 John Gibbs (1682–1754)
*A BOOK OF ARCHITECTURE,
 CONTAINING DESIGNS OF
 BUILDINGS AND ORNAMENTS* (B)
 London, 1728
 Cooper Union Museum Library
 720.942 5443

Gibbs forms the first real link between Baroque Italy and England, since he had been a pupil of Carlo Fontana in Rome. This training brought him a lucrative practice, and he became the most successful architect of his time. His book, the most influential single publication outside the Palladian circle of Lord Burlington, was addressed particularly to "gentlemen in the remote parts of the Country, where little or no assistance for Design can be procured." More than any other English book of the time it was a profound influence on the building activity in the American colonies. It is thought that the scheme shown here, labelled, "Design for a Gentleman's House," served as the model for the White House, built by a Gibbs follower, James Hoban.

- 56 Attributed to Girolamo Frigimelica
 (1653–1732)
*MODEL FOR A GATEWAY TO THE
 PARK OF THE VILLA PISANI AT
 STRÀ* (M)
 Wood and wrought iron, painted
 Italy, Venice, about 1732
 1921-17-16

Built as a country residence by the then reigning Doge Alvise Pisani, this villa is situated on the banks of the Brenta river on the road from Venice to Padua. The architect, Frigimelica, died shortly after the plans were drawn up, and the work was carried out by another little-known local architect, Francesco Maria Preti. Well known by today's tourists, the villa is famous for its magnificent fresco decorations by Tiepolo and his contemporaries, as well as for its monumental stable block. A number of gates, each



Number 61

C 1333

of strikingly individual design, give access to the park surrounding the villa. All are documented as having been carried out after Frigimelica's designs. No other models for them, so far, have come to light.

- 57 Vincenzo Scamozzi (1552-1616)
OEUVRES D'ARCHITECTURE (B)
 (French edition, by Augustin Charles d'Aviler)
 The Hague, 1736
 Ex-libris: J. P. M. Lecourt;
 Mrs. Eddy Fairchild
 Cooper Union Museum Library
 720 52830

Scamozzi, foremost pupil of Palladio, whom he attempted to imitate as a theorist and architect, projected ten books, in the tradition of Vitruvius, but only six ever saw publication. This work is divided into two parts, the first emphasizing theory, and the second, application. This French edition contains the reprints of the woodcuts of the first edition (of 1615) as well as additional 18th-century engravings.

- 58 Jacques-François Blondel (1705-1774)

*DE LA DISTRIBUTION DES
 MAISONS DE PLAISANCE, ET DE LA
 DÉCORATION DES ÉDIFICES EN
 GENERAL* (B)

Paris, 1737
 Ex-libris: Decloux
 1921-6-D-27

Blondel is considered the greatest teacher of architectural theory in the 18th century. To his students he imparted the traditional doctrines of symmetry, proportion, unification, integration and gradation. Even though he was a traditionalist in principle, Blondel was also in sympathy with modern trends. He saw the pitfalls of Boffrand's Baroque tendencies, and advocated practicality, solidity and simplicity in adornment, condemning those French Rocco architects whose styles were based on an exaggeration of the Italian Baroque. The illustration shown here is for a well-proportioned but simple country residence.

59 Unknown artist

BUILDING UNDER
CONSTRUCTION (D)

Pen and bistre ink with grey wash
Italy, probably Rome, about 1740
Ex-coll. Piancastelli; Brandegee
1938-88-52

This curious drawing would appear to be an illustration (possibly a frontispiece) for a book on architecture. However, the figures in Turkish costume suggest some exotic theatrical theme. Of particular interest are the methods of scaffolding and construction shown.

60 Germain Boffrand (1667-1754)

LIVRE D'ARCHITECTURE (B)

Paris; 1743
Ex-libris: Decloux
1921-6-D-31

This second (unexecuted) project for the Château of Malgrange, in Lorraine, dates from 1712. It is a landmark on the road from Baroque to Neo-Classicism in French architecture. The structural disintegration is indicated by the central core, which seems to burst from the mass about it. Boffrand obviously wished here to achieve a balance between the exuberant Italian Baroque and the more sober classical French forms of his day.

61* Giuseppe Barberi (1746-1809)

DESIGN FOR A PALACE (D)

Pen and bistre ink with ink wash
Italy, Rome, 1775-1790
Ex-coll. Piancastelli; Brandegee
1938-88-1232

The influence of Boffrand's *Livre d'architecture* on later architects, even those outside France, can clearly be seen in this drawing, undoubtedly inspired by the scheme for Malgrange.

62* Charles Michel-Ange Challe (1718-1778)

ARCHITECTURAL FANTASY (D)

Pen and bistre ink with grey ink wash
France, about 1745-1750
Ex-coll. Decloux
1911-28-511

Challe began his career as a figure and landscape painter, but during his student days in Rome he became so fascinated with Piranesi's architectural drawings that he, too, turned to this type of art. Later, his talents in this vein won him the important

Court position of Director of Royal Festivities, where he could construct actual, though temporary, architecture of this type.

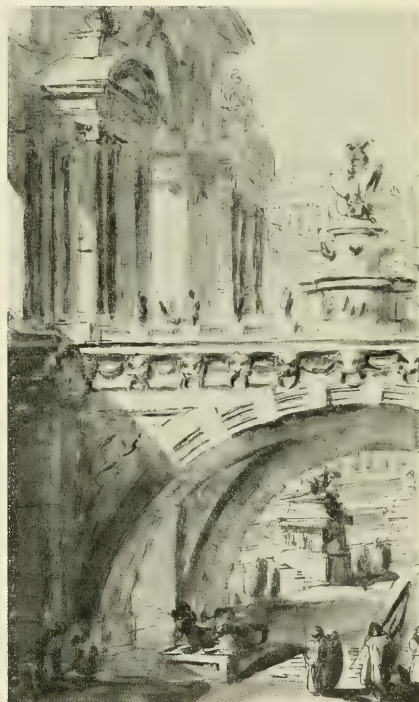
63 Laurids Lauridsen de Thurah (1706-1759)

DEN DANSKE VITRUVIUS (B)

Denmark, Copenhagen, 1746-1749
Cooper Union Museum Library
720.048 D191X

This eminent Danish architect uses the name of Vitruvius as an eye-catcher for the title of his great corpus covering all the important Danish buildings of past times, and including a number carried out after his own designs. Under the patronage of the Crown, and through the excellent designing by de Thurah and his contemporaries, Denmark enjoyed

Number 62



C 6427
23

an architectural efflorescence that has not since been equalled. Fredensborg Castle, today the summer residence of the Danish Royal family, is an important surviving example of 18-century Danish architecture.

64* Johann Jakob Schübler (1689-1741)

PERSPECTIVA PER PICTURAE (B)

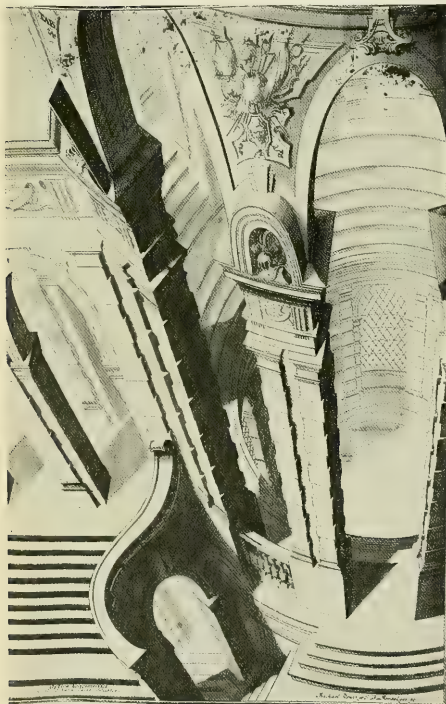
Germany, Nuremberg, 1749

Cooper Union Museum Library

742 S325X

It was Schübler's intention to adapt Pozzo's book to fit the German Baroque style of architecture, and to show how certain effects could be achieved by examining architecture from unusual angles. Hence, the study of optics was to be recognized as a vital adjunct to that of architectural proportion.

Number 64



65 Unknown artist

PROPORTIONAL STUDY OF A CHURCH FAÇADE (D)

Pen and ink with ink wash

Italy, probably Rome, 1750-1775

1938-88-3796

This student drawing is an exercise in architectural proportions as laid down by Vitruvius and in the revisions of his *Ten Books*, adjusted by subsequent theorists to meet the needs of the High Baroque style.

66 Charles Etienne Briseux (1660-1754)

TRAITE DU BEAU ESSENTIEL DANS LES ARTS APPLIQUE PARTICULIEREMENT A L'ARCHITECTURE (B)

Paris, 1752

Ex-libris: Decloux

1921-6-D-52

Briseux's book is a compilation of his own designs, as well as certain ones by other contemporary architects, showing suitable schemes for various buildings, including their interior adornment. The elaborate screen shown here is an idea for an imposing entrance to a great Royal country place. Unfortunately, financial conditions in France at that moment prohibited any such ideas being taken seriously.

67 Studio of Luigi Vanvitelli (1700-1773)

DESIGN FOR THE GRAND STAIRCASE IN THE ROYAL PALACE AT CASERTA (D)

Pencil, pen and ink with grey wash

Italy, Naples, 1751-1756

Ex-coll. Piancastelli; Brandegec

1938-88-3943

68 Luigi Vanvitelli (1700-1773)

DICHIARAZIONE DEI DISEGNI DEL REALE PALAZZO DI CASERTA (B)

Naples, 1756

Ex-libris: Mrs. Abram S. Hewitt

Cooper Union Museum Library

720.05 v284

The building of Caserta was one of the last great undertakings of the Italian Baroque. The speed with which it was carried out—within the space of five years—is in itself remarkable, but the King of Naples guaranteed the architect all the labor he needed, tapped from the apparently inexhaustible Neapolitan prisons. The enormous scale of the building, with its 1,200 rooms, justified so grandiose a staircase as this, which, with its converging approaches,



Number 70

C 7210

embodies the ultimate of Baroque scenography, though tempered by Vanvitelli's own classicism and rationalism. In recognition of its successful completion, the King commissioned the publication of this magnificent example of architectural book production.

69 Carlo Marchionni (1702-1786)

DESIGN FOR THE DOOR CASE TO
THE GRAND GALLERY OF THE
VILLA ALBANI IN ROME (D)

Pencil, pen and bistre ink with grey wash
Italy, Rome, about 1756
Ex-coll. Piancastelli; Brandegee
1938-88-486

Attesting to his ability as a designer of architectural detail, Marchionni has cleverly worked the Albani arms into the lunette above the door. In many of his drawings, and those of his son, Filippo, in the Museum's collection, figures, always beautifully drawn, have been casually introduced to give scale.

Number 71



Prova di Roberto Mylne Scozzese.



70* Attributed to Paolo Posi (1706-1776)

DESIGN FOR A VILLA DECORATED
FOR A PAPAL RECEPTION (D)

Pencil, pen and ink with watercolors
Italy, Rome, 1758
1938-88-896

Because he was employed principally as a festival designer, little of Posi's architectural work remains, though many of his extravaganzas were engraved prior to their destruction. This project shows an unidentified villa, residence of a Cardinal Pamphili, decorated for the reception of the newly elected Pope Clement XIII. After the Pope had "taken possession" of the five great basilicas in Rome, it was the custom during the 18th century for the Cardinals to entertain him enroute at their residences. Each stopping point was decorated with elaborate plaster-and-paint sham architecture, the most eminent architects of the day vying with each other in obtaining these commissions in which they could display their intent in the most fanciful ways possible.

71* Robert Mylne, 2nd (1733-1811)

PROJECT FOR AN ALTAR (D)

Pen and ink with grey wash
Scotland (active in Italy, Rome), 1758
Ex-coll. Piancastelli; Brandegee
1938-88-4049

Mylne mentions this drawing in a letter to his brother, written from Rome during his student days there. He says, concerning the competition which determined his acceptability into the Academy of Saint Luke, "... which cost me seven months hard study ... On the 7th (September, 1758) we made our Provas in the space of two hours before the Academicians when an altar adorned with composite columns fell to our lot in the First Class ... I made it out and a very fine one—in comparison with the rest—a few days afterwards they were all judged in the presence of the Cardinal Camerlengs; when the first prize was unanimously allowed me—think of my heart when I received the news—thump, thump, thump. I feel it yet ..."

72 Sir William Chambers (1723-1796)

A TREATISE ON CIVIL
ARCHITECTURE (B)

London, 1759
Ex-libris: Hamill and Barker
Cooper Union Museum Library
720 C445T

Born and educated in Sweden, Chambers twice shipped to China in the service of the Swedish East

India Company. These trips resulted in his capacity for devising architecture in the "Chinese taste," which had more of a flavor of authenticity about it than had been the case with his predecessors. Chambers's pagoda in Kew Gardens still stands as a monument in this genre. No architect was so careful in his use of the Orders as was Chambers, and his book became the standard textbook for the remaining years of the Georgian era. The illustration shown here was his interpretation of the origins of the Orders, a somewhat romantic conception according to today's standards.

73* Victor Louis (1731-1802)

DESIGN FOR THE SENATE
CHAMBER IN THE PARLIAMENT
BUILDING AT WARSAW (D)

Brush and watercolors

France (active in Poland, Warsaw), 1765

Ex-coll. Piancastelli; Brandegee

1938-88-3473

From 1764 to 1772 Louis was Court Architect to Stanislas Augustus, King of Poland, with the magnificent commission to rebuild the Royal Palace and

all the government buildings. Under Louis's supervision the embellishments and furnishings were carried out by the best Paris craftsmen of the day. In this scheme he had in mind the Roman Pantheon, adjusted to the new French Neo-Classic taste, whose ornamentation suggests Roman imperialism. Other drawings for this project are in the University Library at Warsaw.

74 Jean-Charles Delafosse (1734-1789)

DESIGNS FOR A TEMPLE OF
JUSTICE AND A MAUSOLEUM (D)

Pencil, pen and ink with watercolors

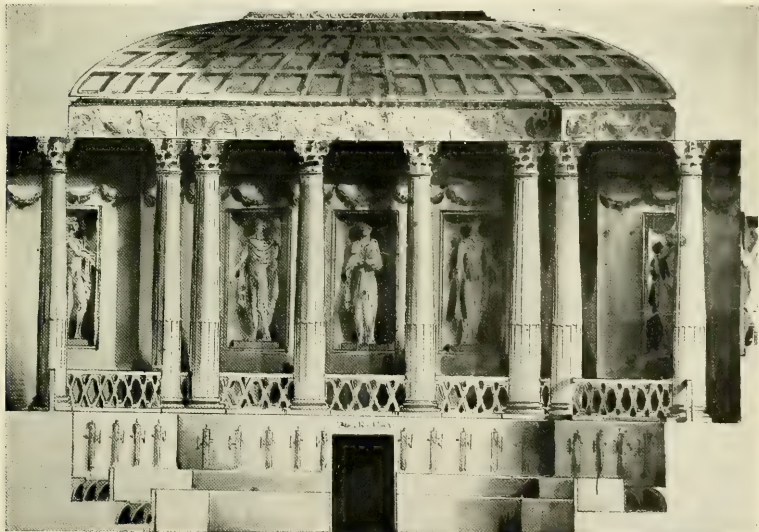
France, about 1765

Ex-coll. Decloux

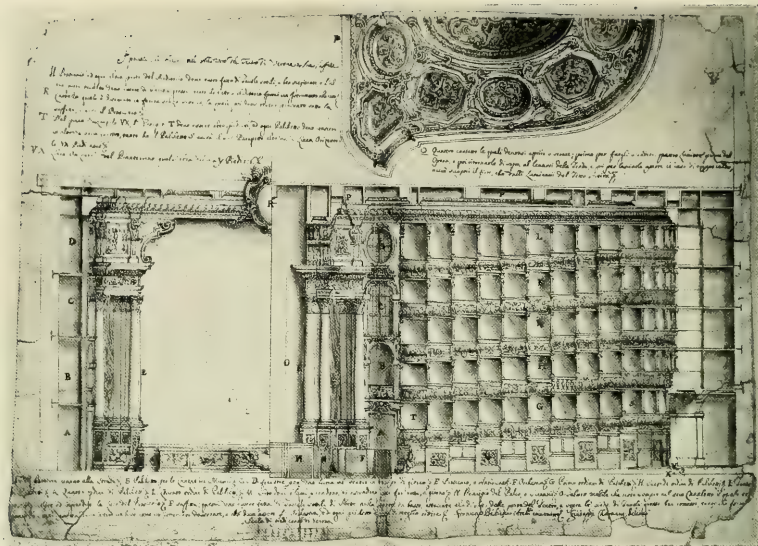
1911-28-63, -64

Delafosse is considered primarily an *ornemaniste*, for his chief accomplishments were decorative drawings and etchings. However, on the title page of his *Iconologie* he refers to himself as architect first and decorator second. The stylistic aspirations of his decorative designs reveal themselves clearly in his schemes for buildings, none of which ever came into being.

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C 6977



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- 75 Jean-Charles Delafosse (1734–1789)

**NOUVELLE ICONOLOGIE
HISTORIQUE (B)**

Paris, 1771

Ex-coll. Decloux

1921-6-D-88

This composition of massive, poorly-proportioned features shows that Delafosse was ill at ease with architecture, and that he was not adept in devising buildings for practical use. It was perhaps for these reasons that he felt more at home as a designer of decorative detail, a milieu in which he excelled. Delafosse's art represents the bold and heavy phase of the Louis XVI Style in its unimpaired first vision of classical grandeur.

- 76 Jacques-François Blondel (1705–1774)

**LIVRE NOUVEAU DES CINQ
ORDRES D'ARCHITECTURE PAR
JACQUES BAROZZIO DE VIGNOLE (B)**

Paris, 1767

Ex-libris: Decloux

1921-6-D-29

This work is a fine example of a perfect balance between architecture, engraving and book production. In short, it may be termed "learning made easy." Blondel here sets forth his ideas on style based on the rules of the 16th-century Italian architect-theorist, Vignola, but adjusted to mid-18th-century taste.

- 77* Giuseppe Chamant (1699–1768)

**CROSS SECTION AND CEILING
DETAIL OF THE TEATRO
FILARMONICO, AT VERONA (D)**

Pencil, pen and bistre ink with ink wash
Italy, Verona, 1720

Ex-coll. Piancastelli; Brandegee

1938-57-1443

This drawing was for an engraving of the theatre commissioned by its architect, Francesco Bibiena, who constructed it from 1715 to 1720. The building still stands, and it is considered one of the most logically designed theatres in Italy. The orchestra is shut off from the audience to prevent the instruments from deafening, the wide stage is set well back, and the orchestra exits are by the proscenium, as considered the best place by Greek and Roman architects

of classical times. The court or civic theatre was a creation of the Baroque era.

- 78 François de Cuvilliés, the Younger
(1731–1777)

*ECOLE DE L'ARCHITECTURE
BAVAROISE* (B)
Munich, after 1777
Cooper Union Museum Library
745 C992

Cuvilliés, a pupil of Blondel and an early Romanticist, was State Architect to the Court of Bavaria. After his death, many of his etchings, together with some by his associates and immediate followers, were gathered together in this volume. The Residenz Theatre, in Munich, recently restored to its full glory, was built after Cuvilliés's designs in the Bavarian Rococo style. Its plan and proportions follow the canons set by the Bibiena family who were also active in the region.

- 79 Attributed to Pierre Contant d'Ivry
(1698–1777)

*A GARDEN PAVILION DEDICATED
TO THE VIRTUES AND HUMAN
ACTIVITIES* (D)
Pen and ink with watercolors
France, about 1770
Ex-coll. Bérard; Decloux
1911–28–92

Like his near contemporary, Delafosse, Contant d'Ivry revelled in devising pithy architectural schemes with an overlay of complicated, often overpowering allegory. His designs are usually full of discordant features, yet the mellowing of time has made them to appear quite delightful in their fancifulness. His work came at a moment when the Louis XVI Style was evolving to new forms incipient to Romanticism.

- 80 Jacques-François Blondel (1705–1774)

*COURS D'ARCHITECTURE
ENSEIGNÉ DANS L'ACADÉMIE
ROYALE D'ARCHITECTURE* (B)
Paris, 1771
Ex-libris: Decloux
1921–6–D–28

In his book Blondel sets down the radical and classic doctrine of the French Academy, the result of a series of lectures delivered by the author when Director of the Academy of Architecture. His formal course of instruction was largely theoretical. In place of the customary term of practical apprenticeship,

he advocated a new method of educating the architect. The illustration shown here represents a satisfactory solution for a typical garden pavilion of the period.

- 81 William Pain (act. 1763–1786)
*THE PRACTICAL BUILDER; OR
WORKMAN'S GENERAL
ASSISTANT* (B)
London, 1774 (ed. of 1793)
Cooper Union Museum Library
694 P144

Pain's numerous "how to do" books were extremely popular with local builders, both in England and in the Colonies. Each one he wrote went through many editions, and, as a mark of authenticity, in them he referred to himself as "Architect and joiner." Here, the author states that his book "is not meant to instruct the professed Artist, but to furnish the Ignorant and supply the Uninstructed, with such a comprehensive System of Practice, as may lay a solid Foundation for their Improvement, and thereby enable them to execute with Ease and Precision the various Branches of the Profession."

- 82* Giuseppe Barberi (1746–1809)
DESIGNS FOR CITY-PLANNING (D)
Pen and bistre ink with ink wash
Italy, Rome, 1775–1790
Ex-coll. Piacastelli; Brandegec
1938–88–1092, –1093

Barberi, teacher of the architect, Valadier, shows himself, by the many hundreds of drawings in the Museum's collection, as a most versatile draftsman. His architectural schemes must have exercised a decided influence on early 19th-century building in Rome, for his use of open spaces was a decided innovation. Valadier's improvement for the Piazza del Popolo reflects ideas most likely germinating from Barberi.

- 83 Louis-Jean Desprez (1743–1804)
*INTERIORS OF EGYPTIAN
MAUSOLEUMS* (D)
Pen and ink with watercolors
France (active in Sweden), 1779–1784
Ex-coll. Piacastelli; Brandegec
1938–88–3952, –3953

The reaction against the Baroque and Rococo forms in architecture and ornament is clearly seen in these drawings by Desprez, pupil of Blondel, who carried to Sweden the new revolutionary style than gaining



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momentum in France. These drawings, belonging to a set of four in the Museum's collection, the artist considered of sufficient importance to engrave.

84 Unknown artist

ELEVATION AND CROSS-SECTION
OF A MORTUARY CHAPEL (p)

Pencil, pen and ink with watercolors

Italy, probably Rome, about 1780

Ex-coll. Piancastelli; Brandegee

1938-88-3848, -3849

These careful renderings are indicative of the quality of workmanship encountered in an architect's studio of the Neo-Classic period. It was the architect's habit to make rough sketches, only, of a particular scheme, which a pupil would then work up into detailed finished drawings to be shown to the prospective patron. Today's professional renderers could learn much from such work as this.

85 Giuseppe Barberi (1746-1809)

APPROACH TO A CENTRAL PLAN
CHURCH DEDICATED TO
ST. GEORGE (p)

Pencil, pen and bistre ink with ink wash

Italy, Rome, about 1790

Ex-coll. Piancastelli; Brandegee

1938-88-1135

Such grandiose schemes, which economic conditions of the times prohibited ever being realized, seem to be a brain-fever common among architects, both Italian and French, of the Neo-Classic period. Almost nothing is known of Barberi's activity as an architect, and the hundreds of drawings by him in the Museum's collection are for sculpture, interior decoration, furniture and metalwork, as well as for architecture.

86 Attributed to Claude-Nicolas Ledoux
(1736-1806)

A CASINO IN A PARK, FRONT
ELEVATION (p)

Pencil, pen and ink with watercolors

France, about 1780

Ex-coll. Decloux

1911-28-99

Ledoux, architect and city-planner, is considered the most radical of the late 18th-century advocates for a

Back to Fundamentals. Like most of the other architects of the period with strong inclinations toward the visionary, he had a fetish for the sphere, cube and pyramid. This country house represents his more sober side, for his buildings are usually architecture for architecture's sake, with little feeling for a utilitarian purpose. Actually this design, one of two in the Museum's collection for the same building, gives every indication of presenting satisfactory solutions for a formal, yet commodious, rural habitation.

- 87* Attributed to Etienne Louis Boullée
(1728-1799)

DESIGN FOR A MUSEUM (p)

Pen and ink with watercolors

France, about 1790

Ex-coll. Decloux

1911-28-463

To Boullée, circular buildings represented the most perfect form of architecture, since they could be regarded with equal enjoyment from any viewpoint. Hence, this was the most suitable for a "*Temple de la Curiosité*." One speculates as to the kind of museum the architect had in mind. Actually, Boullée's concepts, and those of his contemporaries, Ledoux and Lequeu, laid the foundation for the functional style of today.

- 88 Unknown artist

MONUMENT TO THE
SYSTEMATIZATION OF WEIGHTS
AND MEASURES (p)

Pen and ink with watercolors

France, 1795-1800

Ex-coll. Decloux

1911-28-461

This project is the sort that was required of architectural students at the Academy during the Directoire Period that came after the fall of the French Monarchy and before the rise of Napoleon. The system of weights and measures was revised by the French Republican Assembly, and during the Revolutionary era even the calendar was temporarily altered. Such a scheme as this brings to mind certain contemporary designs for civic improvements, or some of the more lavish motels currently being built.

- 89 Joseph Michael Gandy (1771-1843)

PROJECT FOR A
TRIUMPHAL ARCH (p)

Pencil, pen and ink with grey wash

England (active in Italy, Rome), about 1794

Ex-coll. Piancastelli

1901-39-271

The promising young architect, Gandy, was sent to Italy for study by the manager of White's in London. In Rome he was awarded a special medal by the governors of the Academy of Saint Luke as the result of this drawing. Although a superior draftsman, Gandy never became a successful architect, and during most of his life he was employed by the highly successful architect, Sir John Soane, making careful watercolor renderings of Soane's work.

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C866

90 *COLLECTION DES PRIX QUE LA
CI-DEVANT ACADEMIE
D'ARCHITECTURE PROPOSE ET
COURONNOIT TOUS LES ANS* (B)

Paris, 1796

Ex-libris: Mrs. Abram S. Hewitt

Cooper Union Museum Library

720.944 A168C

This project for a museum, by François Delannoy (1755–1835), was awarded second prize by the French Academy of Architecture in 1779. Monotonous rows of columns were the means by which the designer tried to conceal the basic form of the building, a huge square block with interior courts and a circular, domed structure in the centre. His aim was to avoid any discord which might have been caused by such an assemblage of unrelated elements.

91 Jean Nicolas Huyot (1780–1840)

*GRANDS PRIX D'ARCHITECTURE.
PROJETS COURONNÉS PAR
L'ACADEMIE ROYALE DES
BEAUX-ARTS DE FRANCE* (B)

Paris, 1818

Ex-libris: Mrs. Abram S. Hewitt

Cooper Union Museum Library

720.944 A168P

The custom of publishing the French Grand Prix and the second, or emulation prizes, was begun in 1796 and continued until 1818. The functional character and variety of projects made them particularly useful to contemporary and later architects. In this scheme, awarded second prize in 1805, we see a suburban development of six fairly spacious single family dwellings set within an isosceles triangle of 200 metres at the base and 300 metres along the sides. The focal point at the apex is a sort of community centre in the form of a classical temple. This arrangement was, according to the architect's own words, "to encourage the cultivation of the arts and letters." This design is strikingly similar to that by Jefferson for the University of Virginia.

92 Giacomo Quarenghi (1744–1817)

*ELEVATION OF A HALL IN THE
ALEXANDER PALACE AT
TSARSKOYE SELO, RUSSIA* (D)

Pen and ink with watercolors

Italy (active in Russia), 1792–1796

Ex-coll. Piancastelli; Brandegee

1938–88–4218

One of the most important figures in Italian Neo-Classicism, Quarenghi was called to Russia in 1779

by the Empress Catherine II, who offered him the chance to embellish her capital, St. Petersburg. This drawing was for the palace of the Grand Duke Alexander Pavlovitch, who later became Czar. Most of Quarenghi's drawings are conserved in his native city, Bergamo, and in Venice, though a few are also in Russian collections.

93 Giacomo Quarenghi (1744–1817)

FABRICHI E DISEGNI (B)

Mantua, 1843

Cooper Union Museum Library

720.04 Q437

Quarenghi's designs, many of which were put into execution, have not been passed unnoticed by succeeding generations of architects, for they possess a lightness of touch and are in the purest Neo-Classic taste. Most of Quarenghi's work was carried out in Russia.

94* Attributed to Jean-Jacques Lequeu

(1757–ca. 1825)

*TRIUMPHAL ARCH AS GATEWAY
TO THE NAVAL YARD AT
TOULON* (D)

Pencil, pen and ink with watercolors

France, 1799–1800

Ex-coll. Peoli

Given by the Misses Hewitt

1931–64–287

Lequeu's drawings, like those by his contemporaries, Boullée and Ledoux, far outstrip in concept anything that was built in France during the last decade of the 18th century. They reveal, however, the artistic goals of the period, during a time of remarkable national aspiration. Whether Lequeu applied traditional forms or whether he made use of elementary geometrical shapes, he created designs more vigorous, more imposing, more original than classical Roman structures with their magniloquent imitation of Greek models.

95 Mario Asprucci, the Younger (1764–1804)

DESIGN FOR A LARGE FOUNTAIN (D)

Pencil, pen and ink with watercolors

Italy, Rome, about 1800

Ex-coll. Piancastelli; Brandegee

1938–88–7171

Mario, son of Antonio Asprucci, assisted his father in executing the architecture of the Borghese Gardens, in Rome, in the fashionable Neo-Classic style. This fountain would seem to harmonize with the other structures of the park, but perhaps its scheme



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C 7482

was too ambitious to have been considered for execution.

- 96 Humphrey Repton (1752–1818)

*DESIGNS FOR THE PAVILION AT
BRIGHTON* (B)

London, 1806

Purchased in memory of David Wolfe Bishop
1956–1956–1

By profession, Repton was a “landscape gardener”, but being also a facile draftsman, he was able to illustrate his “improvements” by means of charming perspective drawings, furnished with flaps designed to allow the prospective client to make a direct comparison between his park and its improved state as Repton saw it. To him architecture was “an inseparable and indispensable auxiliary” to his art. For the Prince Regent he planned to remodel the seaside Royal Pavilion at Brighton in the Hindu style, which had been suggested to him by Daniell’s *Oriental Scenery*, published a few years before. But this commission was given to the architect, Nash, with the interior decoration being entrusted to Frederick Crace, many of whose drawings for this work are in the Museum’s collection. Poor Repton died a disillusioned man, this handsome publication being his sole contribution to this elaborate undertaking.

- 97 John Brodie (*unrecorded*)

*ELEVATION AND PLAN OF A
COTTAGE FOR JOSHUA SMITH,
ESQUIRE* (p)

Pen and ink with watercolors

England, 1800

Purchased in memory of Mrs. John Innes Kane
1947–1947–2

A manifestation of the Romantic movement in England during the early 19th century was the building of tenant houses in a myriad of different styles, Egyptian, Grecian, Gothic or Rustic. This craze among the landed gentry stimulated a number of books on the subject, suggesting styles and types that might harmonize with a particular situation. Several such books have been included in the present selection.

- 98 William Atkinson (*ca. 1773–1839*)

*VIEWS OF PICTURESQUE
COTTAGES WITH PLANS* (B)

London, 1805

Ex-libris: Abram S. Hewitt

Cooper Union Museum Library

728.6 A878

Toward the end of the 18th century there arose in England a craze for the “picturesque”. In order to “improve upon” the scenery, cottage design became the concern of architects, rather than being left, as had been the tradition, to the hands of the village carpenter. Atkinson, better remembered as the inventor of a cement known by that name, was much in demand in Scotland, where he designed baronial seats or cottages with equal facility. In his book on cottage-building he makes the high-sounding statement—alas, so generally disregarded—that “the building of cottages for the labouring classes of society, and the keeping of them in good repair, are objects of the first national importance . . .”

- 99 Edward Gyfford (*ca. 1772–after 1806*)

*DESIGNS FOR ELEGANT COTTAGES
AND SMALL VILLAS* (B)

London, 1806

Cooper Union Museum Library

728.6 6996D

Gyfford was a minor architect of country houses, and his rather barren style suited itself better to cottage-building, whose impetus stemmed from George IV’s interest in rural architecture, than to imposing country seats. Gyfford admits that “the cottage style, when applied to buildings of large dimensions, and many apartments, never fails to furnish an idea nearer allied to a barn than to a cottage.”

- 100 James William Thomson (*ca. 1775–after 1840*)

*RETREATS: A SERIES OF DESIGNS,
CONSISTING OF PLANS AND
ELEVATIONS FOR COTTAGES,
VILLAS, AND ORNAMENTAL
BUILDINGS* (B)

London, 1840

Ex-libris: R. Lathers (1840);

Alexander Jackson Davis; Abram S. Hewitt

Cooper Union Museum Library

728.84 T483

Publications such as this were pattern books as much for American as for English builders. Thomson was an architect of no particular merit, yet this copy of his book was treasured by the leading mid-19th-century firm of Town and Davis, as an inscription on its title page attests. A. J. Davis built many such cottages, some of which still stand in Connecticut and Massachusetts; certain of these may be derived direct from Thomson’s book.

101* Giuseppe Valadier (1782-1839)

SHEET OF ARCHITECTURAL
SKETCHES (D)

Pen and bistre ink on grey-brown paper
Italy, Rome, 1800-1820
Ex-coll. Piancastelli; Brandege
1938-88-1670

Though these sketches are the briefest possible, one can immediately recognize in them the individual style of this great architect of the Italian Neo-Classical period. Indicating his intentions, Valadier has jotted, "Various sketches to be revised."

102 Norbert Bittner (1786-1851)

DESIGN FOR A COUNTRY HOUSE (D)

Pen and ink with watercolors
Austria, Vienna, about 1815
Purchased in memory of the Council
1947-57-18

Although his activity falls into the middle of the Neo-Classical period, Bittner chose rather to attempt to emulate the French Louis XIV style of J. H. Mansart. There is something a bit too cold and rigid about this design for a country residence of comparatively moderate proportions that makes no attempt to accommodate itself to the setting.

103 Angelo Toselli (died 1827)

STAGE DESIGNS: ALTERNATIVE
SCHEMES FOR AN
ARCHITECTURAL VISTA (D)

Pen and ink with watercolors
Italy, Bologna, about 1820
Ex-coll. Piancastelli; Brandege
1938-88-230

Although he was not a practicing architect, Toselli possessed a great fondness for architecture. His earlier stage sets are modelled after Piranesi's fantasies, and in his later ones, like these examples, he combines Roman Baroque grandeur with Neo-Classical detail, then at the height of popularity in Italy.

104* Frederick Crace (1779-1859)

DESIGN FOR THE FISHING TEMPLE
AT VIRGINIA WATER
(WINDSOR GREAT PARK) (D)

Pen and ink with watercolors
England, about 1820-1825
Purchased in memory of Mrs. John Innes Kane
1948-40-96A

Crace's chief claim to fame was as the designer of the interior decoration of the Royal Pavilion at Brighton, built by the Prince Regent. But shortly after his



Number 101

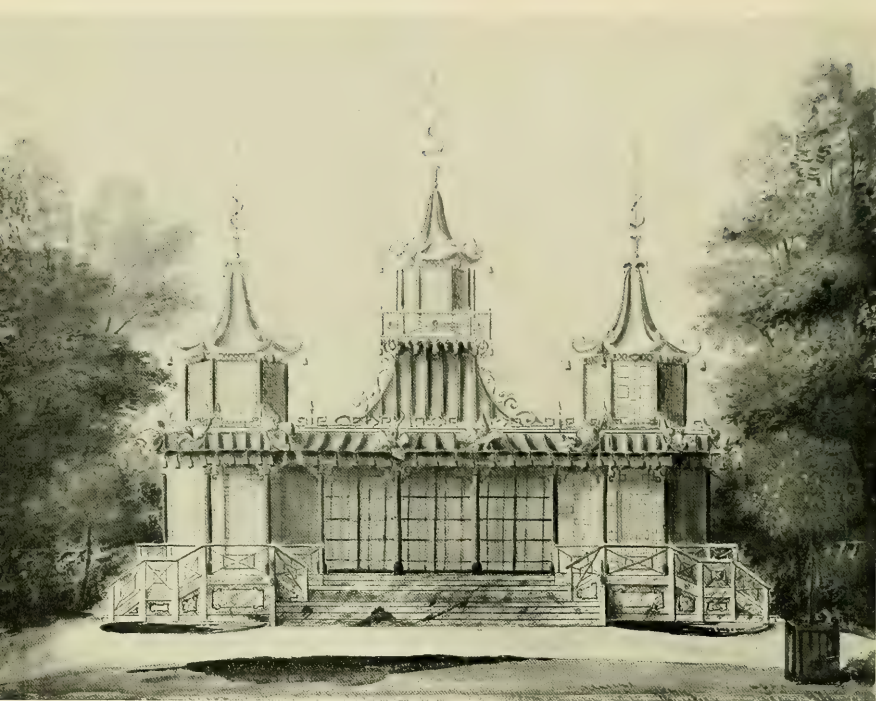
C 7493

accession to the English throne as George IV, structural alterations to Windsor Castle were commenced, under the direction of Jeffry Wyatt (later Sir Jeffry Wyatville), Royal architect. Hence, the fishing temple was long thought to be the work of Wyatt, rather than Crace. But this drawing, and others in the Museum's collection, prove Crace to have been its architect. The structure required constant repair and before the end of the 19th century it was taken down and replaced by a Swiss cottage. This little gem has been termed as "the most considerable expression of the Chinese style in English garden building."

105 Asher Benjamin (1771-1845)

THE AMERICAN BUILDER'S
COMPANION (B)

Boston, 1806 (5th edition, 1826)
Ex-libris: Butler and Kohn
Cooper Union Museum Library
729 B468A



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C 2748

Although he was an important practicing architect, Benjamin is best remembered for his "how to do" books, published from 1799 to 1830, and which, throughout the 19th century, were the most important sources for American architects and builders. Occasionally, Benjamin lifted his ideas directly from the books of Chambers and other English architects, but his tendency was to adjust prevailing styles to suit the pocketbooks of would-be patrons and the skills of local craftsmen.

- 106 Josef Kornhäusel (ca. 1782–1860)
A COLONNADE IN A PARK (D)
Pencil, pen and ink with watercolors on blue paper
Austria, Vienna, about 1827
Purchased in memory of Mary Hearn Greims
1940–21–3

With Kornhäusel, all is coldly classical. His style, like that of his more famous contemporary, Schinkel, reflects the growing interest in Greek archaeology among German architects of the period which ultimately led to academic sterility.

- 107 Jakob Ignaz Hittorff (1792–1867) and Jean-François Joseph Leconte (1783–1858)
CROSS-SECTION OF THE THÉÂTRE DE L'AMBIGU COMIQUE, PARIS (D)
Pencil, pen and ink with watercolors on tracing paper
France, Paris, 1827
Ex-coll. Frederick Crace
Purchased in memory of Mrs. John Innes Kane
1948–40–192

Both members of this architectural firm had been

pupils of the Louis XVI architect, Belanger, but they were equally influenced by the Neo-Classic style of Percier and Fontaine. This theatre, part of an amusement park known as the Cirque des Champs Elysées, burned down only a few years ago. Hittorff also wrote a number of treatises on the difference between classical architecture and ornamentation, and the use of color in such decoration.

108 Attributed to Edward Blore (1787-1879)

DESIGNS FOR A COUNTRY HOUSE (D)

Pencil

England, 1840-1845

Given by Mrs. A. W. Erickson

1952-39-4, -5

Blore, one of the foremost enthusiasts of the Gothic Revival style, won the appointment of "special architect" to Queen Victoria, which brought him such commissions as the completing of Buckingham Palace and the modernization of Windsor Castle. His very extensive domestic architecture is alternately Gothic, Tudor and Elizabethan, according to the whim of the patron. The habit of outline drawing, introduced early in the 19th century by the elder Pugin, had much merit, for it taught students to look at buildings not as masses, but as arrangements of abstract lines.

109 Orson Squire Fowler (1809-1887)

A HOME FOR ALL, OR THE GRAVEL WALL AND OCTAGON MODE OF BUILDING (B)

New York, 1848 (ed. 1853)

Cooper Union Museum Library
728.6 F787H

This curious work of a phrenologist by profession and an architect by avocation prompted a fad for octagonal houses as being the most satisfactory and flexible sort of dwelling. Such houses were built up and down the country in the 1850's, enjoying the same sort of vogue as did the split-level of the 1950's. But people soon grew tired of trying to furnish and live in triangular and odd-shaped rooms, so the architects reverted, once more, to the conventional square or rectangular forms. Attesting to the popularity of the octagon, this book went through seven printings between 1848 and 1857.

110* Alexander Jackson Davis (1803-1892)

PROJECTED DEVELOPMENT OF THE TOP FLOOR OF THE COOPER UNION BUILDING (D)

Pen and ink with watercolors

United States, New York, about 1859

Institutional property

Although no records, other than this drawing and another like it, exist to attest Davis's participation in the design of Cooper Union, whose official architect was Frederick R. Peterson, he seems to have had a share in designing a museum and "Cosmorama" to be housed on an extra floor to be constructed on the original roof of this building. This curious scheme appears to be a cross between Royal Pavilion at Brighton and the Guggenheim Museum.

111 Whitney Warren (1864-1942)

ALBUM OF ORIGINAL SKETCHES AND PHOTOGRAPHS OF THE ARCHITECT'S WORK (D)

United States, New York, 1880-1915

Given by Mrs. William Greenough

1943-51-441

This album constitutes Warren's "Golden Book", being a collection of all his major undertakings from the 1880's until the First World War. Included in it are sketches for country houses, golf and yacht clubs, as well as public buildings and monuments. This sketch and accompanying photographs of renderings of the same scheme are for the Hague Peace Palace. Andrew Carnegie's magnificent gift in 1900 resulted in a competition in which some 216 of the world's leading architects took part. The commission for the building was ultimately won by the Frenchman, Cordonnier.

112 Whitney Warren (1864-1942)

ELEVATION OF THE PROPOSED PIERPONT MORGAN LIBRARY (D)

Pencil on tracing paper

United States, New York, about 1899 or 1900

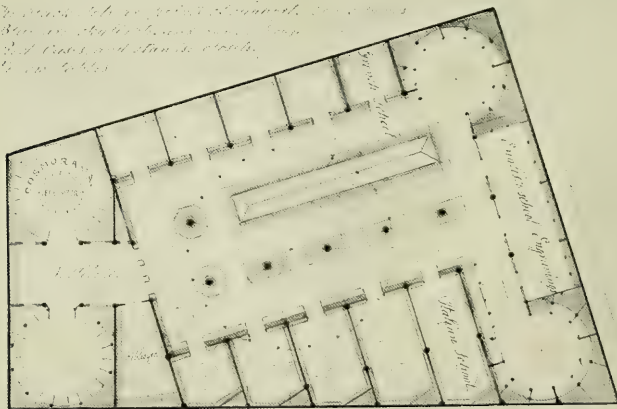
Given by Mrs. William Greenough

1943-51-332

As early as 1899 Morgan was considering erecting a library and art gallery to house his growing collections. In January, 1900, he asked the firm of McKim, Mead and White to prepare plans, but it was not until the Spring of 1902 that the final plans were settled upon. About the same time he must have called for ideas from other of the leading firms of the city, though no further record exists than a small group of drawings to which this belongs of the participation of the office of Warren and Wetmore in this competition. Evidently McKim's classic design appealed more to Morgan than Warren's exuberant Baroque Revival concept shown here.



EXPLANATION
 The plan is of the building shown.
 The plan is of the building shown.
 Blue in the plan shows the plan
 Red lines and plan is shown
 to the plan



Number 110

C 2807

- 113 Whitney Warren (1864-1942)

PLAN OF THE PROPOSED
PIERPONT MORGAN LIBRARY (D)

Pencil and colored crayons on tracing paper
United States, New York, about 1899 to 1900
Given by Mrs. William Greenough
1943-51-334

- 114 Hector Guimard (1867-1942)

DESIGNS FOR VILLAS (D)

Pencil, pen and india ink on tracing paper
France, 1900-1904
Given by Madame Hector Guimard
1950-66-87, -88

These designs for suburban Paris houses are typical of the work of Guimard, under whom the *Style Art Nouveau* in France reached its full flowering. It was Guimard's habit, also, to have all the interior fittings, furniture and fabrics carried out after his designs in order to achieve a total unification of design.

- 115 Christian Francis Rosborg (died about 1952)

ELEVATION AND CROSS-SECTION
OF AN OPERA HOUSE (D)

Pen and ink with watercolors
United States, New York, about 1900
Given by the family of Christian F. Rosborg
1953-26-1

Rosborg began as a pupil of Ernest Flagg. Following the tradition of his teacher, this scheme is in the typical "Beaux-Arts" manner of the day. The designer obviously had in mind the Paris Opéra, built in the 19th century in the Baroque Revival style. Rosborg's later work included a number of Fifth Avenue shops in the American adaptation of the Style Moderne of the mid-1920's.

- 116 Unknown artist

RENDERING OF THE CROSSING
OF THE CATHEDRAL OF ST. JOHN
THE DIVINE, NEW YORK (D)

Pencil, colored chalks and watercolor on brown paper
United States, New York, 1903
Given by Spencer Bickerton
1936-7-17

The church was begun in 1891 by the firm of Heins and La Farge in the Romanesque style, following the tradition established by H. H. Richardson for church architecture. The enormous scale of this undertaking, coupled with changing taste, called for a more "appropriate" style. In 1911, therefore, Cram and Ferguson were given the task of transforming



Number 117

C 7480

the building into a Gothic structure patterned after the English cathedral of the 14th century. One of the largest Gothic buildings in the world, it is still far from complete.

- 117* Ernest Flagg (1857-1947)

RENDERING OF THE CHAPEL OF
THE UNITED STATES NAVAL
ACADEMY, ANNAPOLIS,
MARYLAND (D)

Pen and ink with watercolors
United States, New York, about 1905
Given by the family of Christian F. Rosborg
1953-26-19

In this building are reflected the doctrines of the École des Beaux-Arts, in Paris, at that time the leading architectural school, which stressed adapting time-honored formulae to new uses. This scheme is an adaptation of the 17th-century chapel of the Sorbonne, in Paris, itself a modification of Michelangelo's plan of St. Peter's in Rome.

- 118 Abel V. Mabiou (*born* 1879)

PLAN FOR A SCHOOL OF MEDICINE
AND PHARMACY (D)

Pencil and india ink with watercolors
France, Paris, 1908
Given by Henry Oothout Milliken
1937-51-1

This drawing was submitted in the competition of March 17, 1908, held by the École des Beaux-Arts, in Paris, for the awarding of the annual Prix de Rome. The prize ultimately went to Charles-Louis Boussois, an architect all but forgotten today, for an even more ambitious scheme. The competition called for two adjoining schools, each with its own separate facilities, joined by an auditorium capable of accommodating the students and faculties of both schools.

- 119 Whitney Warren (1864-1942)

ORIGINAL SKETCH FOR THE
FAÇADE OF GRAND CENTRAL
TERMINAL (D)

Pencil, pen and india ink on tracing paper
United States, 1910
Given by Mrs. William Greenough
1943-51-13

Befitting New York, the City Beautiful of a nation, an empire in every sense, the scale of this important building had to be Roman. This terminal has proved to be one of the most majestic and convenient in the world. This rapid sketch by the senior member of the firm of Warren and Wetmore evinces the fact that the architect was able to visualize his entire scheme with a few telling strokes of the pen.

- 120 Ernest Farnum Lewis (1883-1950)

BIRD'S-EYE VIEW OF THE PIAZZA
DEL POPOLO AND THE PINCIO
GARDENS, IN ROME (D)

Pencil and watercolors
United States (active in Italy, Rome), 1910
Given by Mrs. Ernest F. Lewis
1960-213-1

The Neo-Classic architect, Giuseppe Valadier, who redesigned this square in its present form at the beginning of the 19th century, is considered the first figure in modern Italian architecture who carried out town-planning together with the preservation of green spaces as a science. Forming the principal entrance to Rome for visitors from the north, its original plan was much like a Renaissance stage set, with the streets radiating from a hypothetical cen-

tral point. Valadier opened up the square at either side. The left leads up to the cool, wooded park of the Pincio, and the right is bordered by the Tibers. To this day it remains as one of the most "modern" of city squares.

This drawing is typical of prize-winning exercise, carried out by the architectural students at the American Academy in Rome during the "classical" phase of American architectural education.

- 121 John Bakewell, Jr. (*born* 1872) and
Arthur Brown, Jr. (1874-1957)

WORKING DRAWING OF THE
DOME OF THE SAN FRANCISCO
CITY HALL (D)

Photostat of an ink drawing, with yellow
crayon additions
United States, San Francisco, 1913-1916
Given by John Bakewell, Jr.
1958-44-1, K

Constructed of the richest and most expensive of materials, this architectural monument stands at the focal point of America's most generously planned civic centre. The exterior ornamentation of the dome bespeaks the richness of the decoration found within the building. This work is the foremost example of the "Beaux-Arts" tradition in American architecture.

- 122* Arnold William Brunner (1857-1925)

STUDY FOR A PROPOSED MUSIC
AND ART CENTRE, NEW YORK (D)

Pencil and colored crayons
United States, New York, about 1915
Given by Mrs. Arnold Brunner
1948-47-359

It is interesting to note that during the height of the "classic" phase of American municipal architecture, New York was considering a music and art centre, predecessor to Lincoln Center, to be situated between 48th and 52nd Streets and Sixth and Seventh Avenues. Although a facile draftsman, Brunner's architecture possesses the same sterile coldness that one encounters in Washington, some of whose buildings he designed.

- 123 Gustav Umbdenstock (*born* 1866)

SKETCHES OF NEW YORK
SKYSCRAPERS (D)

Pencil and red crayon on tracing paper
France, about 1915
Given by Henry Oothout Milliken
1937-51-4



Number 122

C 4628

This amusing sketch represents the impressions made upon the French architect, Umbdenstock, by New York skyscrapers upon his first seeing them. The buildings are probably two of the municipal buildings which face onto City Hall Square.

124 Hugh Ferriss (1899-1962)

STUDY FOR MAXIMUM MASS
PERMITTED BY THE 1916 NEW
YORK ZONING LAW (First Stage) (p)

Wolff crayon, paper stump and kneaded
eraser on paper, varnished
United States, New York, 1922
Lent by Mrs. Hugh Ferriss

In 1916 a law was passed in New York zoning skyscrapers to maximum envelopes that were supposed to permit light to reach the streets. This led to a mild panic among architects, many of whom, working in the familiar "Beaux-Arts" style of the day, were unable to adjust their designs to meet this new demand. Therefore, a series of studies was undertaken, the grandest of which were these by Ferriss, to determine the feasibility of the necessary revisions. The

architects of the day favored a system of setbacks, as they thought that offices more than thirty feet deep were unrentable. There, offices had to cling to the perimeter of the elevator and service core. But the new law compelled new design. Designers found themselves faced by restrictions which made the erecting of familiar forms impossible.

125 Hugh Ferriss (1889-1962)

STUDY FOR MAXIMUM MASS
PERMITTED BY THE 1916 NEW
YORK ZONING LAW (Second
Stage) (p)

Wolff crayon, paper stump and kneaded
eraser on paper, varnished
United States, New York, 1922
Lent by Mrs. Hugh Ferriss

The first steps taken toward meeting the new zoning law were by the architect, Harvey Wiley Corbett, This was Ferriss's point of departure. The First Stage is a representation of the maximum mass which, under this new law, it would be permissible to build over the entire city block (assumed to be 200 by 600

feet). The next step, that shown here, is to cut into the mass to admit light into the interior. The height is of no concern, as it is not affected by the zoning law.

126 Hugh Ferriss (1889-1962)

STUDY FOR MAXIMUM MASS
PERMITTED BY THE 1916 NEW
YORK ZONING LAW (Third Stage) (D)
Wolf crayon, paper stump and kneaded
eraser on paper, varnished
United States, New York, 1922
Lent by Mrs. Hugh Ferriss

Since sloping planes are considered alien to accepted notions of functional design, the problem has now been to adjust the design into a series of steps, not unlike the Babylonian ziggurat, which will provide more conventional interior spaces and which can be more economically constructed in steel. Considering financial limitations, a height of one thousand feet has been tentatively set for the tower.

127 Hugh Ferriss (1889-1962)

STUDY FOR MAXIMUM MASS
PERMITTED BY THE 1916 NEW
YORK ZONING LAW (Fourth Stage) (D)
Wolf crayon, paper stump and kneaded
eraser on paper, varnished
United States, New York, 1922
Lent by Mrs. Hugh Ferriss

The undesirable (unrentable) parts have now been shorn away, revealing this mass. This is not intended as a finished, habitable building, for it still awaits articulation at the hands of the individual designer. Ferriss felt that a building erected on the setback principle, following the pyramidal shape in general, would be less likely to lose its identity than would a flat slab. In his book, *The Metropolis of Tomorrow*, published in 1929, Ferriss says that the new zoning laws are bound to produce building "like crystals. Walls of translucent glass. Sheer glass blocks sheathing a steel grill. No Gothic branch; no Acanthus leaf; no recollection of the plant world. A mineral kingdom. Gleaming stalagmites. Forms as cold as ice. Mathematics. Night in the Science Zone."

128* Hector Guimard (1867-1942)

ELEVATION AND FLOOR PLAN OF
AN APARTMENT HOUSE TO BE
ERECTED IN THE RUE HENRI
HEINE, PARIS (D)

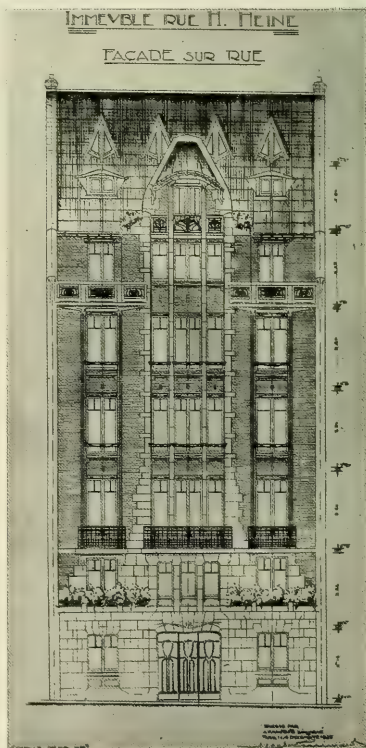
Pen and india ink on tracing paper
France, Paris, 1925-1926
Given by Madame Hector Guimard
1950-66-29, -30

When the Style Art-Nouveau had run its course, Guimard tried, unsuccessfully, to adjust his personal style to conform to the then current Style Moderne. Though by today's standards this scheme appears rather awkward, it won the designer the Grand Prix in Architecture for the year 1929.

129 Charles Z. Klauder (1872-1938)

SKETCH FOR THE HEINZ CHAPEL,
UNIVERSITY OF PITTSBURGH (D)
Red crayon
United States, about 1925
Given by Henry Oothout Milliken
1937-51-2

Number 128



Helga 14

Klauder, who did much institutional work, favored the Gothic style, which had been made popular in this country by the firm of Cram and Ferguson. In devising this particular building, the architect undoubtedly had in mind the Sainte-Chapelle, in Paris, a gem of 14th-century Gothic architecture in the Flamboyant style.

- 130 Charles-Edouard Jeanneret-Gris (called Le Corbusier) (*born* 1887)
FIRST SKETCHES FOR AND
PHOTOGRAPHS OF THE VILLA
STEIN AT GARCHES, FRANCE (D)
Pencil, colored crayons and pen and ink
Switzerland (active in France), 1926 (villa
completed in 1929)
Purchased in memory of James B. Ford and
Peter Cooper Hewitt
1936-60-1, to -7

A great artist and a brilliant draftsman, an original spirit, a rationalistic thinker, and an excellent writer, Le Corbusier certainly enjoys the reputation of being a most eminent exponent of modern ideas. The Villa Stein was built for the brother of the American expatriate avant-garde writer, Gertrude Stein, and is the embodiment of the architect's idea that a house should be a "machine for living." His definition of Architecture is "a thing of art, a phenomenon of poetic emotion." To him it is the result of "Sublime satisfactions of mathematics which give us such a grateful perception of order." These drawings were the first by Le Corbusier to enter the collection of an American museum.

- 131 Walter Gropius (*born* 1883)
PRIZE-WINNING DESIGN FOR A
PROFESSIONAL SCHOOL TO BE
ERECTED IN HAGEN,
WESTPHALIA (D)
Photostat of a pencil drawing
Germany, Dessau, 1929
Given by Walter Gropius
1938-68-1

From the beginning of his career, Gropius has turned his manifold talents to the task of developing new types and new models for standardized production. In his buildings his desire has been to express the nature of the material substance as well as to express the building's function. It was he who developed the use of "curtain walls," an innovation that became a telling feature of the International Style in architecture. In 1919 Gropius was appointed Director of the School of Applied Arts in Weimar (known as

the *Bauhaus*), a school for technical education based on a modern program. In 1925 the school transferred to Dessau and to house it Gropius designed a building along the same lines as this. The school ultimately was dissolved by Hitler as being considered ultra-progressive and contrary to the beliefs of the National Socialist Party.

- 132 Ely Jacques Kahn (*born* 1884)
PROJECT FOR A SKYSCRAPER (D)
Pencil on tracing paper
United States, New York, 1930
Given by Ely Jacques Kahn
1952-15-13

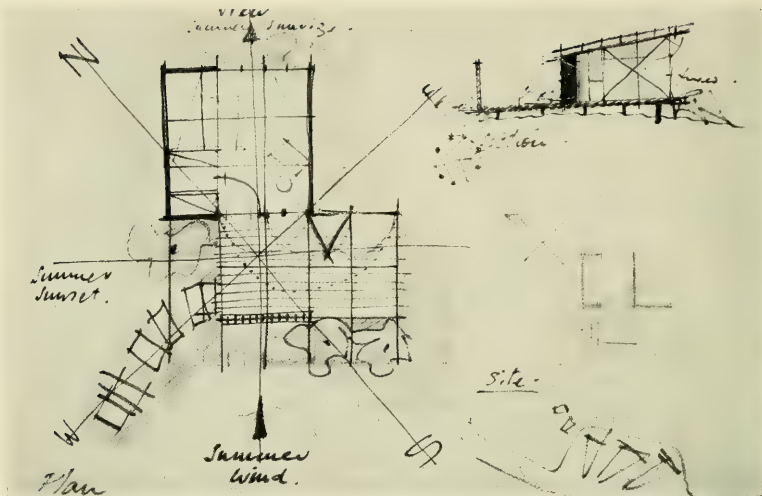
In his own words, Kahn, senior member of the firm of Buchman and Kahn, says, "the beauty of a plain surface, relieved in whatever way the artist may desire, is the ideal." His buildings follow the cubistic forms popular in the 1920's and early 1930's. In many skyscrapers of that period, style was no more than a superficial coating, intended to please without any relation to social objectives.

- 133 William E. Lescaze (*born* 1896)
PERSPECTIVE RENDERING OF A
TOWN HOUSE (D)
Photostat of a pencil drawing
United States, New York, September, 1933
Given by William E. Lescaze
1937-37-3

This house was built by the architect for his own use, at 211 East 48th Street. It was the first house to be built in New York with a glass block façade, and reflects the then current trends of the Bauhaus and the doctrines of Le Corbusier.

- 134 Serge Ivan Chermayeff (*born* 1900)
DESIGN FOR THE ARCHITECT'S
OWN STUDIO, AT WELFLEET,
MASSACHUSETTS (D)
Pen and ink with colored crayons on
tracing paper
United States, Boston, 1953-1954
Given by Serge I. Chermayeff
1962-45-10, -11, -12, -13

Chermayeff's career began in journalism, but he soon turned to painting and then to architecture, entering into partnership, in England, with Erich Mendelsohn. He was then called to America to succeed Moholy Nagy as President of the Institute of Design, in Chicago, founded in order to bring Bauhaus methods of teaching into practice in this country. Today he is Professor of Architecture at



Number 136

C 7256

Yale. Chermayeff has never given up painting, and even in his houses we are constantly reminded of color and surface pattern as being contributing factors to satisfactory three-dimensional form.

- 135 Serge Ivan Chermayeff (born 1900)
 DESIGN FOR THE ARCHITECT'S
 OWN STUDIO, WELFLEET,
 MASSACHUSETTS (D)
 Pen and ink with colored crayons on
 tracing paper
 United States, Boston, 1953-1954
 Given by Serge I. Chermayeff
 1962-45-9

Dead-looking surfaces are never to be found on Chermayeff's cottages. Rather, through the arrangement of their colored surfaces, they take on the look of lively clusters of parasols, sails and flags, entirely fitting in a seaside vacation setting.

- 136* Serge Ivan Chermayeff (born 1900)
 CONCEPTUAL SKETCH OF A SMALL
 GUEST HOUSE TO BE ERECTED
 ON CAPE COD (D)

Black and colored crayons
 United States, Boston, 1953-1954
 Given by Serge I. Chermayeff
 1962-45-8

- 137 Serge Ivan Chermayeff (born 1900)
 CONCEPTUAL SKETCHES FOR A
 PROPOSED COTTAGE FOR KIRK
 WILKINSON AT WELFLEET,
 MASSACHUSETTS (D)
 Pencil and colored crayons on tracing paper
 United States, Boston, 1953-1954
 Given by Serge I. Chermayeff
 1962-45-2, -3, -4, -5, -6

Chermayeff is an architect who believes that the design and particularly the color of a house should, untraditionally, contrast with nature rather than ape it. This cottage is one of a group he has built on Cape Cod, and boldly stands forth from its setting of scrub pines and oaks. Before turning to architecture he was a practicing painter. Perhaps this is why Chermayeff projects his buildings as colorful, three-dimensional geometric abstractions.

- 138 Serge Ivan Chermayeff (*born 1900*)

SKETCHES FOR A COTTAGE FOR
KIRK WILKINSON AT WELFLEET,
MASSACHUSETTS (D)

Pen and ink with colored crayons on
tracing paper

Given by Serge I. Chermayeff

1962-45-7

The architect has calculated the varicolored panels, set off by lathing, to give his houses the appearance of a permanent set of flying pennants. The triangular fragments are not only gay, but in a sense a camouflage: a montage of small-scale objects that fit their vacation setting, yet leave the landscape serenely alone. The interior arrangement is spacious yet flexible, befitting to informal living with frequent, unexpected entertaining.

- 139 Serge Ivan Chermayeff (*born 1900*)

DESIGN FOR THE PRINTING PLANT
OF THE CAPE CODDER, ORLEANS,
MASSACHUSETTS (D)

Pen and ink with colored crayons

United States, Boston, 1955

Given by Serge I. Chermayeff

1962-45-1

Such a building required maximum wall space, so the architect has used a series of high-windowed shed roofs supported on bow-tie trusses and posts, sheathed with inexpensive hardboard walls requiring a paint sealer. Therefore, bright colors were used in bold patterns to give a holiday feeling to the building, situated in a summer colony. Though containing 2,000 square feet of floor space, the plant was erected on the remarkably low budget of \$15,000.

- 140 Pier Luigi Nervi (*born 1891*)

SKETCHES FOR THE
CONSTRUCTION OF THE
PALAZZO DELLO SPORT, ROME (D)

Photographs of drawings later destroyed

Italy, Rome, 1956-1958

Given by Pier Luigi Nervi

1962-34-1, to -6

Many consider Nervi the greatest structural engineer of our time. Concrete, his favorite medium, has here been shaped to speak eloquently of structure, of craftsmanship and of its own nature as a material. The dome, composed of pre-cast concrete sections, each an inch and a half thick, was built at the remarkably low figure of \$8.25 a square foot. This building, seating 14,000, rests on 46 supports spaced on a 100-foot circle, and was erected for the indoor games of the Rome Olympics of 1960.

- 141 Pier Luigi Nervi (*born 1891*)

SKETCH OF DETAILS AND
PHOTOSTATS OF DRAWINGS
RELATING TO A COVERED
RACETRACK COMMISSIONED BY
THE REYNOLDS METAL
COMPANY (D)

Pencil and colored crayon drawing and
photostats of pencil drawings

Italy, Rome, 1960

Given by Pier Luigi Nervi

1962-44-1, to -8

Since 1927 Nervi has concentrated upon the designing of stadiums and related structures, where concrete, his favorite building medium, and metal can be utilized to their fullest structural extent. In this building, commissioned in order to demonstrate the possible uses of aluminum, the lower supports carrying the roof are designed, by their pitch, to reduce the lateral thrust on the foundations.

Of his art, Nervi says, "Beauty does not come from the decorative effects but from the structural coherence. . . . One should consider that architectural works are the wealth of all. Everyone can enjoy their beauty since they constitute the most significant elements in evaluating an historical period or civilization. It would therefore seem logical that everybody should take an interest in architecture and thus help to bring about the needed improvement in standards. In this connection the essential considerations are better architectural education and a deepening appreciation of architectural problems on the part of the client. The first can be achieved by influencing directly the curricula and efficiency of our architectural schools; the second only indirectly by improving the architectural awareness of the average public . . ."

- 142 Eero Saarinen (1910-1961)

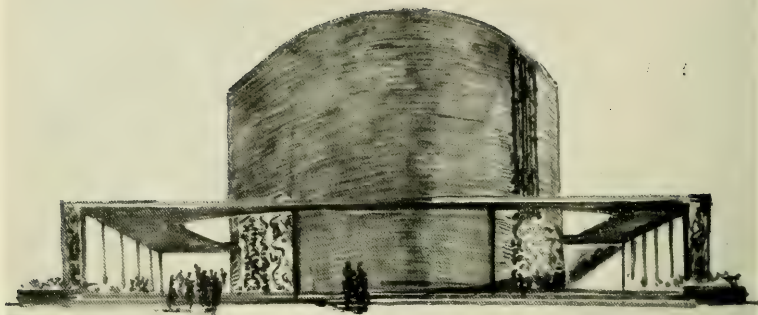
CONCEPTUAL SKETCHES FOR THE
DAVID S. INGALLS HOCKEY RINK,
YALE UNIVERSITY (D)

Pencil and pen and ink on yellow notebook
paper

United States, Bloomfield Hills, 1957

Lent by Eero Saarinen and Associates

The Ingalls Hockey Rink, completed in 1958, was a work which Saarinen considered particularly successful. Conceived as a great central concrete arch, it dominates the Yale campus like the spine of a giant dinosaur. Yet it is a graceful, dynamic building. Determined to get away from the quonset-type of shed, the architect strove to design a building that could rightfully take its place in the midst of the



Number 144

C 7203

present and future Yale architecture, could serve other purposes than hockey, and could seat at least 2,900. The whole structure is suspended with cables in suspension-bridge fashion.

143 Eero Saarinen (1910-1961)

CONCEPTUAL SKETCHES FOR THE
WORLD HEALTH ORGANIZATION
BUILDING, GENEVA,
SWITZERLAND (D)

Pencil and red crayon on notebook paper
United States, Bloomfield Hills, 1960
Lent by Eero Saarinen Associates

Saarinen was invited to compete in this international scheme, but won second place, the commission going to a Swiss firm. The architects who took part in the competition fell roughly into three categories; those, like Saarinen, who preferred simple forms, but with grandiose proportions; another group based their types on Wright's rigidly set systems; and the third strove for plastic effects and pure functionalism, following Bauhaus precepts.

144* Pietro Belluschi (born 1899)

DESIGNS FOR THE FIRST
LUTHERAN CHURCH, BOSTON (D)

Pencil and black ink on tracing paper
United States, Boston, 1958
Given by Pietro Belluschi
1962-35-8, -9, -10, -11

Belluschi, who is Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology, is known particularly as a church architect. The design problem here presented was to provide an appropriate house of worship on a busy intersection in Boston's residential Back Bay quarter. The side court makes the transition from outdoors to indoors gradual and subtle. This church has proved to be excellently adapted both for music and for speech.

145 Pietro Belluschi (born 1899)

ALTERNATIVE DESIGNS FOR THE
FIRST LUTHERAN CHURCH,
BOSTON (D)

Pencil and black ink on tracing paper
United States, Boston, 1958
Given by Pietro Belluschi
1962-35-12, -13

146 Pietro Belluschi (born 1899)

DESIGNS FOR A CHAPEL FOR
TRINITY CHURCH, BOSTON (D)

Pencil and black ink on tracing paper
United States, Boston, 1960
Given by Pietro Belluschi
1962-35-1, to -7

In his church architecture, Belluschi's desire is to trace through the insistent geometry of the structure a spirituality expressing an aesthetic of humility,

simplicity and discipline. In this particular instance, his design had to harmonize with the existing adjoining building, erected in the late 1870's in the Romanesque style and considered one of H. H. Richardson's most successful undertakings. It is planned that the exterior and interior ornamentation is to be carried out by Kepes and Mirko. As yet sufficient funds have not been found to realize his scheme.

147 Pietro Belluschi (*born 1899*)

DESIGNS FOR A SPLIT-LEVEL
HOUSE TO BE ERECTED IN PALO
ALTO, CALIFORNIA (D)

Pencil and colored crayons on tracing paper

United States, Boston, 1958

Given by Pietro Belluschi

1962-35-14, -15, -16

Belluschi points out that split-level houses are logical only on hilly sites. This one (reproduced in *Life*, October 6, 1958) was designed for the temperate California climate. The architect says, "One must take the land a house is to be built on as the theme for the house. The plan of the Palo Alto split-level is really a simple form, a rectangle with a prow—or V-shaped ends all under one simple roof, which give the occupants a feeling of being happily sheltered and secure." In them one has the feeling of space, the diversion being given "by varied levels and openness of the rooms to the spectacular view."

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